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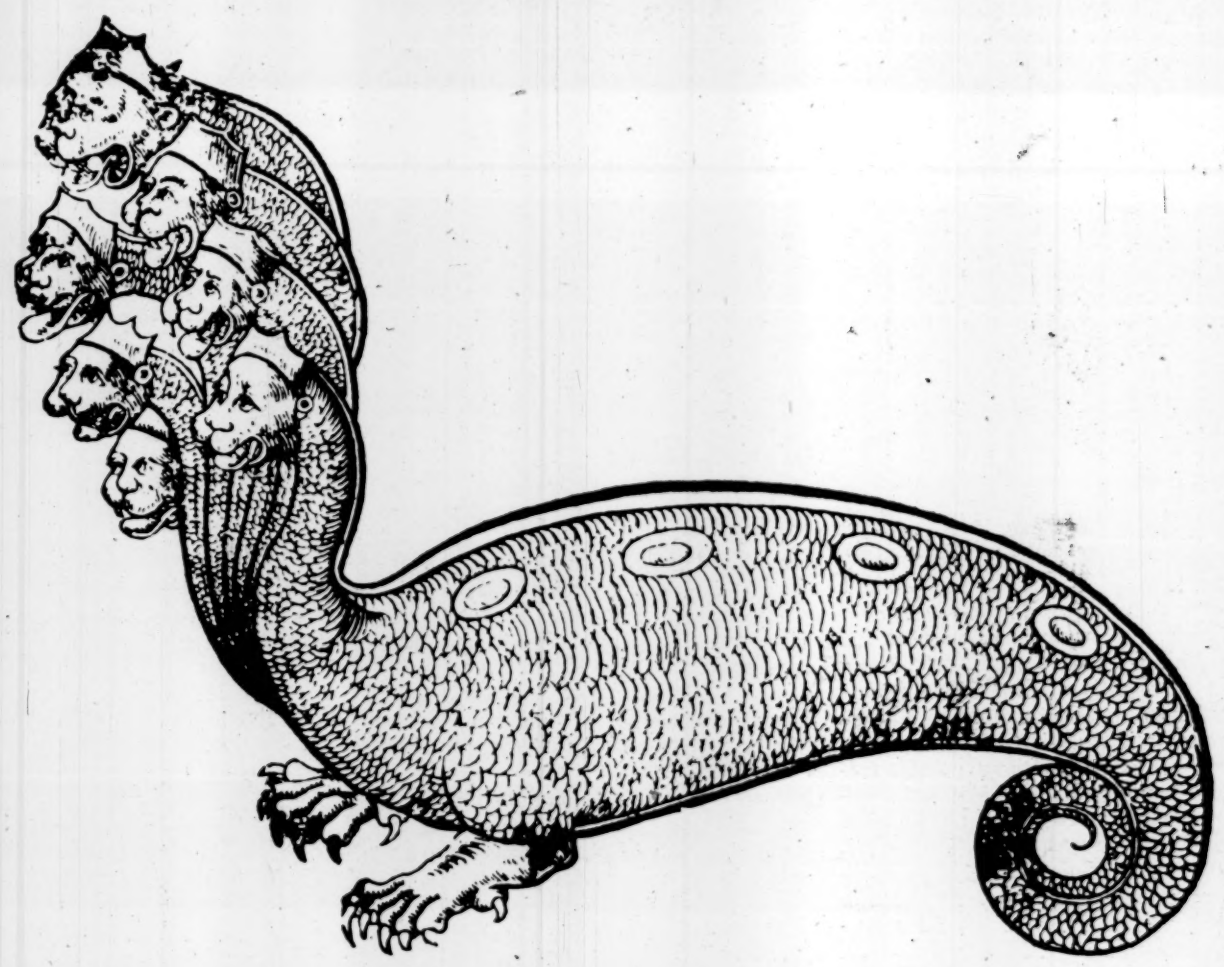

"For that there should be such a Serpent with seven heads, I think it unpossible . . ."—from Topsell's *The History of Four-footed Beasts*, reviewed on page 7.

MUSIC AND "MUSIC"

WHITHER THE NEW MUSIC? Only the most complicated of answers is possible, but one fact at least can be concisely stated: the New music is no longer created or performed in those places where we looked for the old. Ernst Krenek, himself a composer of the senior generation (whose music is too little known these days), moderately and intelligently states the case in the collection of essays, *Exploring Music*, which has recently appeared in this country. In an essay entitled "On the Ageing and Obsolescence of Music"—surely a neo-Schönbergian title which reflects the Old Master's "New Music, Outmoded Music, Style and Idea"?—he writes:

> most performances of new music take place in an atmosphere dominated by specialists—composers, critics, musicologists, students, musical executive organs, conductors and the like. In the main, however, these specialists do not go to an art-work for a total emotional experience; they are interested in the demonstration of new materials, new principles of composition, procedures, methods. The broader application of such achievements to a large number of subjects worth writing and presenting interests them less than the unique experimental demonstration of the invention. This creates the danger of a radicalization that will accelerate continuously, ending in a sad cul-de-sac where perhaps even the unique experiment will hardly be worthwhile because it can already be considered out of date before it has even happened.

* * *

Krenek was writing in 1956 but was already sensitive to what one might describe as a radical shift in intention and location. Music, especially in the United States and Europe (but now this country is catching up, if that's the right phrase), has moved substantially into the university and the laboratory, and communication—or at least the intention to communicate—is no longer the baton that every aspiring composer carries in his knapsack. On the contrary, communication as we have known it in the past, when the artist has not thought it dishonourable to "speak" to his audience or cultivate a "voice" of his own, has been downgraded or completely abandoned. In 1968 we seem to be locked in the cul-de-sac that Krenek anticipated. It is surely significant that only a few months ago, Stravinsky's advice to a young composer (delivered in *The New York Review of Books*) was a reminder that he should *compose*—that is, not strive for Foundation awards, academic prizes, college presidencies, foreign fellowships; not attend culture congresses, not give interviews, not prattle on the radio about music appreciation, not review new scores (except his own, pseudonymously); and not, either insidiously or directly, push, promote, manoeuver, advertise, finagle, operate.

One notices that the great composer does not expressly state in his timely catechism that the young composer should seek an audience, but perhaps we have no right to expect that unambiguous opinion from someone who has always claimed to have written to please himself and "the hypothetical other". On the other hand, in pleasing himself Stravinsky has also managed to please a vast number of people at the same time, so for him the problem scarcely exists. And was it, in any case, ever a problem for most of the composers that we regard as great? One needs no convincing that Mozart too wrote as much for himself as for a specific audience. But can we doubt that part of his acknowledged greatness rests in the miraculous capacity, characteristic of the majority of great artists, to speak, however intimately and subtly, to a very large public? We live in an age dominated by the slogan of "mass communications" but tend to forget that the art of mass communication has been practised by the major creator in advance of the theories of Marshall McLuhan.

To communicate, in whatever medium, we have to "speak"; and if, as one suspects, and as has been persuasively argued in other quarters, the very language of music is in a state of flux, small wonder that the current musical scene presents such confusing features at almost every level. As Stravinsky again has written:

> I could not begin to distinguish music and non-music in some of the concert-hall activity I have observed of late, nor would I be confident of recognizing a new musical genius. In fact, if I were asked to fill Schumann's role today, and hail a new Brahms, I would probably have to modify his dictum to: "Keep your hats on, gentlemen, for all I know he may be a charlatan".

* * *

Stravinsky, of course, is noted for the excellence of his wit and his delicious malice, but he makes two very serious points. How do we begin to evaluate the New music on the one hand, and on the other, how do we discriminate between music and "music"? (Never did inverted commas bear such an interpretative weight.) The last question poses in a nut-shell the peculiar predicament we face today, a crisis for which it is difficult, perhaps impossible, to look to the past for means of solution. Suppose, for an unlikely moment, that it was Haydn who was being questioned about his young contemporaries. His judgment of rising genius (though the very concept would doubtless have been strange to him) might have been wrong, because great composers are often, and for good reasons, uncertain critics. The established genius (a much more insecure creature than most people imagine) is rarely generous or illuminating about the emerging talent who may prove to be a rival. We have seen this clearly enough in the case of Stravinsky himself who has welcomed many a swan in one volume of his conversation books only to dismiss him as a goose (or a dead duck?) in the next: the carnage, indeed, is impressive and impressively varied—Boulez, Britten, Messiaen and Xenakis are only a few of the composers who have suffered the razor's edge of Stravinsky's tongue. Haydn would doubtless have been more polite, more *galant*, but he could have committed the same kind of misjudgment, hearing everyone else's music through a pair of ears that, understandably, had a pre-

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judice in favour of his own. Whereas Stravinsky, however, confesses that he now has no guide-lines by which to discriminate between the genuine and the bogus, Haydn, despite his prejudices (if any), could have summoned to his aid a whole grammar of music which at the very least would have enabled him to discern the competent and reject the faulty or sub-standard product, an instrument of evaluation which brings us up hard against Stravinsky's dilemma. For if in Haydn's day there was only music or *bad* music, in our time there is music. "music" and non-music; and though we may still think that we recognize music when we hear it—works, that is, that still retain some audible link with tradition—we are hideously at sea when confronted with the extremer manifestations of the avant-garde, not just because we are all fossils or otherwise moribund, but because we seem to—no, we do—find it well-nigh impossible to make any rational judgment at all; and when the possibility of judgment is removed, whether positive or adverse, confusion pours in to fill the vacuum.

* * *

The sceptic may object, of course, that all this is a case of history repeating itself. Have we not already lived, he may ask, through the very same barrage of protestations, cries of despair and prophecies of catastrophe in the past, and the recent past at that, except that then it was composers like Schönberg, Berg, Bartók and Stravinsky who were classed as unintelligible and chastised for undermining the art of music? And one has to admit that, yes, the modern movement in music was abused in much the same terms that we express our discontent with the practitioners of today's New music. But does it follow, therefore, that just as the major figures in the modern movement have, on the whole, won acceptance on a broad front, today's avant-garde, in due time, will achieve similar recognition? In short, is it all a matter of time, of perspective, before we clasp to our bosoms a March, fully comprehended even though "Composed and realized by two computers in liaison together"? (The title is genuine, not invented.)

Such optimism is illusory. The passage of time brings many surprises, it is true, but in fact, if we regard time past in strict relation to the modern movement, the surprise it offers in the way of altered perspective scarcely encourages us to view the relation between tradition and the New in the arts as a perpetual race between a tortoise and a hare. One thing, indeed, musical developments since the Second World War have made absolutely and ironically clear: that all the battles fought on behalf of the modern movement in music—the struggle to gain Schönberg a hearing, the strife to secure Stravinsky a place as someone other than the composer of *Firebird* and *Petrouchka*—were fought under the wrong banner. We all thought at the time that our efforts to promote the modern masters of the day were not only designed to achieve recognition for music of genius but also to guarantee a future—a new future—for the art itself. The modern movement, if only it could be established, was the promise of a new dawn.

From our present vantage point everything looks very different and perhaps slightly disillusioning. The new dawn has turned out to be a sunset, or if not that, then certainly a summit tinged by the rays of a traditional sun. For instead of the modern movement carrying us forward into a new period, the leaders of it now emerge as grand old men magnificently chipping away at the old, familiar veins from which their predecessors had mined their materials. As the years roll by, in fact, what seemed to divide the most significant and influential composers—Schönberg's serial method, Stravinsky's brand of neo-classicism or Hindemith's—seems of little importance if compared with the central ambition which united them: the determination to extend and above all to maintain the great tradition into which they were born.

This radical revision of our approach to the history of twentieth-century music has not yet found its way into the text-books, and, without it, what we read is necessarily misleading and muddled. All too often, in the absence of a real perspective we have as substitute a mass of detail—flitting from composer to composer, from style to style, from school to school—which finally strikes one as hugely irrelevant and totally unilluminating. Professor Austin's large-scale study, *Music in the 20th Century*, is a painful case of not seeing the wood for the trees. It would be ungenerous to suggest that he has not collected some valuable facts or written some modestly perceptive pages about those composers he best understands. But he is defeated at every turn by his laborious attempt to achieve comprehensiveness, a task which is well beyond the capacity of one man. One man in fact simply can't know enough.

To list all the oddities that catch the eye in Professor Austin's book would take almost as many pages as he spends himself on "Further Steps in France, Italy, England" or "Composers Comparable to Prokofiev" or "Successors to Prokofiev" (the chapter titles are wholly revealing). For example, Mr. Hans Keller is solemnly listed as one of "several distinguished refugees" who brought to England in the 1930s "a variety of styles incorporating something from Schoenberg" (along with Wellesz, Gerhard, Seiber and others). Mr. Keller's merits are indeed outstanding—how one wishes he might be persuaded to write a book about twentieth-century music—but he would surely be astonished to find himself established as a *composer* of influence. Odder still, Roberto Gerhard, who might be thought to have made a not insubstantial contribution to the contemporary scene, receives no further musical attention at all, whereas an entirely minor German figure like Joseph Haas is given thirty lines which read—though this may be an uncharitable assumption—as if they were a paraphrase of a handout from the Haas Society of Munich. Tippett fares no better (no thirty lines for *him*), whereas Gerald Finzi, another minor talent, does almost as well as Haas. On the other hand, when one comes to grips with what Professor Austin has to say about Finzi, perhaps it comes as a relief that Tippett (among many others) has been spared. The quality of the comment is scarcely encouraging:

> A less-known English composer, Gerald Finzi (1901-56), concentrated on songs and choral music in a style more personal than Walton's; more refined and more conservative, obviously related to Parry, Elgar, Holst, and Vaughan Williams, and not so obviously but nevertheless deeply affected by Byrd, Dowland, and Purcell.

Never were so many big names dropped in so small a space about so small a composer! A pedigree so general in tone, so replete with Influences and Comparisons, does not lead us to savour whatever distinctive voice the composer may have had; and the absence of genuine perspective and discrimination is finally crippling. Professor Austin has laboured vastly but largely in vain.

* * *

Yet another Comprehensive Survey appears in the shape of a reissue in hard covers of the fiftieth anniversary number of *The Musical Quarterly* (New York), a collection of essays devoted to *Contemporary Music in Europe*. Here again the pursuit of comprehensiveness undermines the strength of the enterprise, though it is an advantage to have imposed on the scheme at least a partial principle of selectivity: twenty writers try to tell us what is going on of importance in Europe, which is certainly an improvement on Professor Austin's cosmic striving. Everything depends, of course, on the perceptiveness of the individual critic and, it must be added, the quality of the music which, in some cases, his fellow musicians are producing around him. If you have the misfortune to be a native of . . . (and every reader can fill in the blank with the country of his choice), then the commission to supply an essay of the appropriate character for an anthology of this kind must have been an unenviable one. It often happens, moreover, that the duller the country (musically speaking), the longer the essay and the more fervent the propaganda. Not all the contributions escape these faults, not even some which are written by outside authorities, for example, Mr. Nicolas Slonimsky's account of modern composition in Rumania, experienced scrutineer though he is. Paragraph after paragraph unfolds but precious little is unveiled: "Mihail Jora commands respect as composer of fine *Lieder*. . . . One of the most enlightened composers of the Rumanian modern school is Zeno Vancea. . . . Sigismund Toduta is one of the most eloquent symphonists of Rumania. . . . The music of Tudor Ciortea adheres to the French tradition. . . . Paul Constantinescu (1909-1963) was a Romantic Classicist. . . ." And so on, and so on. One might as well study a train timetable and hope to gain therefrom a clear picture of the landscapes that will accompany one's journeys.

There are better things, of course; at least one essay, Arthur Custer's on contemporary music in Spain, suggests that it is high time that we explored seriously some of the composers he discusses, and for those who are seeking explanation or theoretical justification of the New music—a body of literature which is now greatly increasing in quantity if not in intelligibility—there is something to be gleaned from those essays which deal with the countries which have thrown up leading members of the avant-garde. On these grounds, indeed, it is much to be regretted that the volume's terms of reference exclude the country of origin—the United States—which has proved to be so fertile a source of many of the new movements in the arts, by no means music alone. The most striking contribution, however, is the one essay which does not investigate a geographically determined set of composers but takes up points of contrasting principle manifest in music by Boulez and Xenakis. This is Daniel Charles's "Entr'acte: 'Formal' or 'Informal' Music?", an elaborate, intelligent and challenging examination of the philosophy of two exponents of the New. It is a piquant fact that so much of the writing about the New music is just as difficult and intractable as the music itself; nonetheless, it is worth persevering with this formidable piece, which, by selecting two figures of importance and focusing a strong and concentrated beam of light on them, generally illuminates the contemporary musical scene in a manner beyond the scope of Austinesque comprehensiveness.

Those who recall the so very recent days when Boulez was hailed as the dominant member of the post-war avant-garde may be amused to find that in Mr. Charles's fears his "loyalty to the Western heritage"—"his irrepressible penchant for craftsmanship, for the finely wrought work, for the severity of the finished product"—makes him a suspect figure, a "formalist". (It is ironical indeed that this term, so beloved of commentators in the Soviet Union, should achieve fresh currency in so unlikely a context.) Boulez, Mr. Charles suggests by his approving use of a quotation from Heinz-Klaus Metzger, may have seemed to have been burying tradition, but in fact the funeral celebrations only established the traditional affiliations of some of the chief mourners.

> The great conceptions of Boulez, Stockhausen and Pousseur draw their strength not only from their quasi-systematic consistency, but equally from the way they "compose out" their historical positional value, and as their act of negation emphasizes the concept of what is negated, this concept gives them an exclusive claim to be the legitimate tradition.

So Boulez, in saying No, was really saying Yes, which is doubtless the reason why so many musicians, puzzled though they might be by his works, found them to be more like music than "music". Xenakis, on the other hand, began with "a radical re-examination of the whole of Western tradition", and we probably don't do him an injustice if we think of his aim as "music" rather than music. Mr. Charles's higher theoretical flights are not always easy to follow, but whereas Boulez's "estheticism limits his view of history to the mere (sic) history of music", Xenakis takes as his point of departure "the history of civilization as such". It is scarcely possible in a short space to give Mr. Charles's account of Xenakis's mode of operation the consideration it warrants. Indeed, if the composer takes the "history of civilization" as potential material for his music—and the laws of probability and modern physics, it seems, are all grist to his mill—then the attempt to comprehend his references and his method could be time and space consuming. In any event on this occasion it is obligatory to skip the steps in Mr. Charles's disquisition and jump to his conclusion, which would seem to have a bearing on the central feature of so much of the New music by which we are confronted. In short, away with the formalistic aesthetic which stresses "the autonomy of the work of art and harks back to the Hegelian idea of the primacy of an 'artificial' over a 'natural' Beautiful" and on with the "informal" aesthetic, "which amounts to a blurring of the classical oppositions between art and nature, art and technique".

* * *

This "blurring" is indeed one of the characteristics of the New music which is most powerfully anti-traditional in intent and effect (it is not to be confused with good old-fashioned Impressionism, of course) and which arouses feelings of the intensest bewilderment in the uninitiated. Crudely stated—and one is aware of the painful over-simplification—it is a situation in which the listener finds himself unable to distinguish between sound and noise; and the moment this happens, which these days is not infrequent, the audience is adrift on a sea without compass or charts. Boulez, as Mr. Charles himself obligingly tells us, has defined the distinction between sound and noise in terms of "the possibility and the impossibility of perceiving a structuration". Mr. Charles cites this intelligent observation only to refute it, as part of Boulez's dependence on an "evolutionary mode of thinking". But whatever arguments Mr. Charles may muster, most thoughtful musicians (and listeners) will agree that it is just the amorphousness and vagueness of much of the newest music, and the consequent impossibility of discerning a perceptible structure, that leave even the most open ears thoroughly baffled.

For all the ardour of the wholesale abolitionists of tradition, the New music too, perhaps comfortingly, has a past. The flourishing and sometimes entertaining disciples of John Cage, for example, often revive memories of the carefree days of Surrealism and Dada; and Expressionism also has had a fresh lea

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of life (it is one of the curiosities of the present musical scene that many a new composition trails along in the wake of the visual arts). Even the postwar pioneers in the electtronic field have a venerable father-figure in the shape of Edgard Varèse, whose music already in the 1920s and 1930s aspired to the electronic condition, long in advance of the machinery that made electronic music finally possible. Fernand Ouellette's study of the composer is only the first step towards the documentation of a gritty, uncompromising artist—" there is nobility in his noise ", says Stravinsky—but it contains much valuable biographical and bibliographical matter. There are no music examples, alas, and the commentary on the works rarely rises above the level of enthusiastic description.

* * *

Altogether more important as a document is Pierre Schaeffer's voluminous *Traité des objets musicaux,* a massive volume of nearly 700 pages, which is further supplemented by three gramophone records and a detailed text-book in three languages (a French-English-German script which helpfully parallels the spoken word on the disc and identifies the music—or " music "—examples). M. Schaeffer, of course, is one of the best-known of those postwar pioneers mentioned above: indeed, a useful chronological list in Professor Austin's compendium isolates 1948 as a date of some significance, the year in which M. Schaeffer inaugurated his conception of *musique concrète* in a studio of the French Radio. M. Schaeffer's elaborate and exhaustive treatise is certainly authoritative and, together with the discs, forms a kind of superior do-it-yourself electronic kit—all that is missing is the equipment. There can be no doubt that M. Schaeffer has won for himself a place in the history of music, the more so now when the distinction between the two electronic schools, between the advocates of concrete sounds and " pure " sounds electronically generated, has virtually disappeared and both schools would seem to pursue a common electronic aim. M. Schaeffer, whose intelligence and integrity are beyond question, sets out three problems for our consideration: " the first relates to the correlation between sound . . . and the sum of the psychological phenomena of perception which constitute the sound object "; " the second relates to the choice of definite objects which are deemed suitable for music by reason of their perceptive criteria, and leads to a sound morphology and a musical typology " (M. Schaeffer has much to say about morphology and typology in his treatise); and finally there is a third problem, " that of the value that such objects take on within a musical composition or, reciprocally, of the nature of the music (or musics) which the choice of certain musical objects implies ".

M. Schaeffer is an honest thinker and confesses freely that how we hear his " objects " is by no means a simple question. " Each one of us ", he writes, " hears with different ears: sometimes too refined, sometimes too coarse, but in any event always 'informed' by all kinds of prejudices and preconditioned by education." And again: " Sound still remains to be deciphered, whence the idea of a sol-fa of the sound object to train the ear to listen in a new way; this requires that the conventional listening habits imparted by education first be unlearned " (it should be explained perhaps that M. Schaeffer's anthology of discs is entitled *Solfège de l'objet sonore*).

So we must learn to unlearn, to become, somehow, the *first* listener ! There's the rub; and one fears that most preconditioned ears, however sympathetically inclined, will find M. Schaeffer's " objects " either more noise than sound, because they are so primitively non-musical and concretely like themselves—an example is M. Schaeffer's own " Variations for a Door and a Sigh "—or more like orthodox music, in which case associations and references are set up which always seem to work to the electronic composer's disadvantage (the sound, one feels, would have been ten times more interesting if handled by a composer engaged in a conventional medium). As it often happens that we are confronted by a mixture of components, of " objects ", small wonder that confusion, and eventually irritation and boredom, overtake the listener. Once again it is that " blurring " which sticks in our ears, if not in our throats. M. Schaeffer seems to echo Mr. Daniel Charles's words on the reduction of the classical oppositions between art and nature when he suggests that " Music is . . . ever groping its way . . . between nature and culture ". This may be so in our time, but in view of the chaos and incomprehension that have been the consequences of this philosophy, one wonders if the moment is not near when we ought to grope our way back and re-assert those valuable oppositions. Might it not be that our contemporary composers are pursuing an illusion?

The blurring of the distinction between sound and noise is sufficient alone to mark off the New music from the modern movement of the 1920s and 1930s. So radical a change of direction in the composer's approach to his materials (not to speak of the radically altered materials themselves) means that, for once, new is indeed New, and that it would be unrealistic to sit back and wait for the unfolding of time to reveal Xenakis or Schaeffer or Stockhausen (or whoever it may be) as the Schönberg, Berg or Bartók of the second half of the twentieth century. But of course it is not only the conception of sound, and the raw material of sound, that has undergone a dramatic sea-change. Form too, inevitably, has been drastically revised (and become largely inaudible in the process). If further evidence were required of the yawning gulf that divides the old master from the new one only needs to glance at two recent manuals on form, both of them from Germany. Herr Stockmeier's neat little book, *Musikalische Formprinzipien,* encompasses the classical procedures of organization and it is with an almost poignant feeling that one discovers how comfortably and with what justice the once wrangled-over and hotly disputed figures of Schönberg, Stravinsky, Bartók, Berg, *et al.,* fit into this ordered context. There they are, snugly at home in the classical tradition to which they belong. We can put our banners away.

* * *

A very different picture is presented by Herr Boehmer's book, *Zur Theorie der Offenen Form in der Neuen Musik,* in which there is certainly no room for the *ancien régime* in chapters devoted to the " open " forms of the New music: the aleatoric, the indeterminate, structural variability, structural mobility, and so forth. One has to grasp a new terminology and a new notation—indeed, a comparison of the music examples from both books is a short way of coming to realize how remote the past could seem to ears and minds attuned to Herr Boehmer's way of thinking. He is a composer himself and writes with confidence, and not always uncritically, about " Chance as Ideology ", " Expectation and Probability ", and other related topics; but the awful suspicion persists, even as one perseveres, that though one may master his analyses, experience of the music will still defeat one. Never, one begins to feel, has such a torrent of words been released in the cause of comprehension; and yet never have the forms of music—the objects of the verbal exercise—remained so obstinately inaccessible.

Herr Stockmeier's manual, appropriately enough in the chapter on " The Motive ", includes one quotation from Webern (there is some significance in the fact that one would find it less easy to quote from Webern in the succeeding chapter on " The Theme "). No one would deny that it is certainly possible to see Webern too as part of the great tradition. After all, so many of the virtues of his music—its precision, clarity, formal perfection, &c.—represent qualities that we admire daily in classical composers. Moreover, the virtues of Webern appear all the more marked in view of the development of the history of music post-Webern. We have to remember, nontheless, that the term " post-Webern " at one time usefully fitted a whole school of composers, active after the Second World War, when it seemed possible that it was through the discovery of Webern's art that music might renew itself. The activity was widespread, influential, but comparatively short-lived. Webern, naturally enough, does not have much of a role to play in Herr Boehmer's study. Do we, then, relegate Webern to tradition ? Or was he responsible for more than a renewal—in fact, for the creation of the New ?

None of the present run of studies of Webern tackles these central questions, and least of all Friedrich Wildgans's slender book, the biographical part of which reads quite charmingly if one is prepared to accept a tone of voice which is distinctly parochial (Herr Wildgans might well be writing about Professor Austin's Joseph Haas). The " Critical Catalogue of Works " is a pathetic affair, void of meaningful music examples, and conveying less information than one expects nowadays to buy with one's concert programme.

The inadequacy of this effort points up the need for a full-scale examination of Webern's work, which will not only " place " him in relation to tradition but also investigate the extent and meaning of his postwar influence. Such a study must constitute a skilful exercise in the art of perspective; but once again, it is perspective that is required to illuminate both Webern's particular contribution and our general condition: or should it be plight ?

No one in his senses could blame this most fastidious of composers for many of the anxieties that assail us. No musician, surely, was more conscious of the distinction between sound and noise, and there have been few composers prepared to leave so little to chance (this could never have been an ideology for Webern). Nor can he be held responsible for our expanding electronic universe. Nonetheless, the radical shift towards abstraction in his art, which was, of course, bound up with the nature of his technique, opened up paths for the future of the gravest consequence. It was a mode of thinking which, if it did not actually create the New, instead created certain possibilities, among them—dare one say it ?—that dehumanization of the art of music which is perhaps today's bleakest prospect. It is a disconcerting fact that, wide though the contemporary composer's search is for creative stimulus—we may remind ourselves that Xenakis's is no less than the " history of civilization "—an audience, not to speak of performers, rarely receives consideration, even in passing. One doubts if " music " will be able to drop its inverted commas until that essential and humane relationship between composer and public, between composer and user of his music, has been restored.

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LITTLE SCHÜTZ BOOK

HANS JOACHIM MOSER: *Heinrich Schütz.* Translated and edited by Derek McCulloch. 121pp. Faber and Faber. 30s.

Professor Moser's important monograph on Schütz was first published in 1936 at Kassel; a second and revised edition appeared in 1954. Of this revised edition, also published at Kassel, an American translation by C. F. Pfatteicher was brought out by the Concordia Publishing House in St. Louis, Missouri, in 1959. This stout volume of 740 pages will remain the standard work on Schütz for scholars in the English-speaking world. Professor Moser has apparently felt, though, that a shorter volume, addressed to a wider public, would be useful, and as a result we have his recent *Kleines Heinrich-Schütz-Buch,* now translated.

From the translator's foreword we gather that several useful additions have been made to the German original. For one thing, the translator has added *Schütz-Werk-Verzeichnis* numbers to the compositions mentioned, which, in the long run, will prove as indispensable to a study of Schütz as the Köchel numbers have been to Mozart. He has also added several musical examples and a discography and provided an index of technical terms.

Yet, despite these improvements, one cannot be entirely happy with this primer on Schütz. For one thing, Professor Moser wastes precious space by debating the question of whether or not Schütz belongs with the indisputably great composers, and continues by defining the qualities that go to make a great German composer. Among others, Gluck and Haydn, Schubert and Schumann, Bruckner and Brahms are said to have won absolute recognition, whereas the inclusion of Weber, Mendelssohn, Wolf or Strauss " is a matter of personal choice ". One assumes that most readers would have preferred at least a page of bibliography, and an expansion of the discography to include more English pressings. Many of the footnotes, no doubt intended to be helpful, sound quite naive.

A good point is made, however, in connexion with the problem of counter-tenor parts in modern Germany, where the male alto tradition is not as flourishing as in England. In the discussion of Schütz's compositions the emphasis is laudable on the whole, in that the major and more interesting works are consistently allotted proportionately more space. The chronology of Schütz's works and the index of works are helpful.

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PRE-DECEMBRIST

D. S. BABKIN: *A. N. Radishchev.* 360pp. Moscow: Nauka. 1 rouble, 83 kopeks.

If asked to name three outstanding figures in the intellectual life of eighteenth-century Russia, most specialists in the period would nowadays very likely select the scientist and universal genius Lomonosov, the freemason publisher N. I. Novikov, and Alexander Radishchev, author of the *Journey from St. Petersburg to Moscow*. The words in the preface to the *Journey*—"I looked around me, and my soul was wounded by the sufferings of humanity . . ."—stamp Radishchev as the archetype of the Russian revolutionary intelligentsia of the nineteenth century.

Whether Radishchev himself was a true revolutionary is another matter. Since the bicentenary of his birth in 1949, he has been officially labelled one by the Soviet literary establishment, and the truth about his life and career adapted a little to fit in with this concept. The implications of his long suppressed book, with its fulminations against serfdom and tsarist autocracy, are revolutionary enough, and it is surely incorrect to label him, as has one American scholar, a *philosophe* in the manner of Voltaire and Rousseau. On the other hand, there is not a shred of evidence that Radishchev was engaged in a revolutionary conspiracy to overthrow the tsarist system. His comments on the Cossack insurgent Pugachev, as also on Robespierre, are by no means entirely enthusiastic; and his taste seems rather to have inclined towards parliamentary democracy on the English pattern, which he naively hoped to attain by wringing concessions from the Russian autocratic establishment through threats of dire retribution if its house were not put in order. Even this, in the political climate of 1790, was enough to brand him as a dangerous rebel in the eyes of Catherine the Great, terrified by the goings on in Paris and Versailles, and he was promptly condemned to death, and then reprieved and sent into exile in Siberia.

Although burnt by the hangman, the *Journey from St. Petersburg to Moscow* exerted a profound if clandestine influence throughout the nineteenth century. Pushkin often expressed interest and admiration for Radishchev, who was also something of a poet, while Herzen brought out the Russian text of the *Journey* in London. It could not be reprinted in Russia until after the 1905 Revolution. All the power of the tsarist regime could not silence Radishchev's prophetic message, finally fulfilled in the collapse of tsarist autocracy in 1917. The significance of this is apparently lost on the modern Soviet establishment, who continue to persecute and imprison writers in the good old tradition of Catherine the Great and Nicholas I.

Dr. Babkin is among the best of modern Radishchev specialists. His big book on the trial of Radishchev, published at Leningrad in 1952, is a landmark in Russian eighteenth-century studies. This latest volume is basically a collection of articles on various phases of Radishchev's literary and public career, and bears some of the hallmarks of a miscellany. Together with many useful facts and materials, there are a few irritating loose ends. It is of little use for the western or even Soviet reader to be told that crates full of Radishchev's books and papers of the Siberian period are probably still in the official archives at Irkutsk. It would surely not be difficult for Dr. Babkin or one of his fellow workers at the Pushkinsky Dom to take the daily plane to Irkutsk and see for themselves. This is less easy for Dr. Babkin's western colleagues, who must in the meantime thank him for this further instalment of his conscientious but clearly uncompleted labours.

HUNGARIAN LENIN?

RUDOLF L. TÖKÉS: *Béla Kun and the Hungarian Soviet Republic.* 292pp. Pall Mall Press. £2 14s.

There was real need for a good biography of Béla Kun, and Dr. Tökés's book helps to fill the gap although it fails to bridge it. Too much of the book is devoted to the first Hungarian Soviet Republic and not enough to Béla Kun. Not much is known of Kun's childhood; and Dr. Tökés—almost over-meticulous about his data—rejects much that is generally accepted and tells us the bare minimum about his hero's life. Indeed, less than the bare minimum: after Kun's flight from Hungary, after the collapse of his regime, we learn nothing about his eventful and adventurous time in Austria and nothing of his subsequent years in the Soviet Union. Dr. Tökés simply mentions that Kun was shot on November 30, 1939.

This is a scholarly, indeed too scholarly work. Dr. Tókés's style is lucid; his research is impeccable and wide; his comments are sober, thoughtful and to the point. Yet the book is hardly more than a conglomerate of learned and carefuly marshalled data: the author lacks narrative power; Kun—that brilliant, ambitious, tyrannical yet weak, temperamental and colourful man—does not come to life at all; the 133 days of his regime seem to be a simple sequence of political events, crises, and decisions and we learn almost nothing about the hopes, excitements, disappointments and sufferings of the people or of their rulers.

Béla Kun was born in 1886 in Transylvania (then still part of Hungary)and one of his tutors was Endre Ady, who later became one of the greatest poets the country ever produced. Dr. Tökés suggests that Ady may have been a strong influence on Kun; we do not know, but this is possible. Kun joined the army in 1915, became a lieutenant and was sent to the Russian front. Early in 1916 he was captured and sent to Tomsk. Perhaps the fact that he was a Jewish reserve officer—who first tried to conceal his Jewish origin but was jeeringly unmasked and rejected by the regular army officers—played some role in the forming of his character and views. It is also likely that his asthma and bad lung strengthened his determination to become a hero and a giant. His hatred for his fellow-officers made him take the men's side against them and, after the rise of the Bolsheviks, Kun rose to local eminence among the 200,000 Hungarian P.O.W.s in the district. In 1917 he was ordered to Petrograd, where he met Lenin, with whom he remained in loose contact up to the end of Lenin's life. In March, 1918, Kun and his comrades established a Hungarian Group of the Russian Communist Party and thus his fame and notoriety preceded him when he returned to Hungary. His rise to power was surely one of the quickest in recorded history. He reached Budapest, disguised as an army surgeon, on November 16, 1918; it took him four months to found the Communist Party of Hungary, gain power in a coalition government and to become the virtual ruler of the country.

The outstanding events of those 133 days—between March 21 and August 2, 1919—are well known. Dr. Tökés gives a clear and fair summary of the coalition government's rise to power, of the intrigues between the social democrats and the communists on the one hand and between left-wing, right-wing and middle-of-the-road communists on the other. Dr. Tökés remarks that Kun showed amazing astuteness and tactical skill in gaining power but mismanaged matters when in the saddle, and his rule became a quixotic mixture of shrewd psychology, messianic zeal and amateurish bungling. He emulated the Russian Bolsheviks in every detail (a communist disease which set in at an early stage of history): the peace to be concluded was the Hungarian Brest Litovsk; the political police and the so-called Lenin Boys were allowed to copy the excesses and atrocities of the Cheka and—inevitably—Kun was to be the Hungarian Lenin. But circumstances in the Soviet Union were very different from those in Hungary and Lenin was a very different figure from Béla Kun. Kun, says Dr. Tökés, was "a superb organizer, an outstanding public orator and a very capable journalist"; but he lacked his master's intellectual power, judgment, stature, his single-mindedness and authority. In the last few weeks—when everything was going wrong—he could still hold on because he was the magic man who was reputed to be able to bring world revolution about; but the world failed to become revolutionary, Kun's regime collapsed and he went into exile. Dr. Tökés remarks that the communist experiment in Hungary was in any case doomed to failure from the start: Hungary had no common frontier with the Soviet Union (in those days; today she has) and the victorious Entente was determined not to tolerate this infection in the centre of Europe. Admiral Horthy took over, had 5,000 men executed and another 75,000 gaoled and about 100,000 went into exile. A very few of those Hungarian communists who reached the haven of Russia were lucky, because they either served the political police or became closely connected with Stalin's personal secretariat. These few survived and eventually returned to Hungary at the end of the Second World War. But the overwhelming majority—countless refugees—fell victim to the purges and were shot or disappeared without trace, nineteen former people's commissars among them. One appendix of the book lists the better-known victims and in another Dr. Tökés gives useful and carefully compiled biographies of all the principals of that early communist drama.

KARL'S DAUGHTER

CHUSHICHI TSUZUKI: *The Life of Eleanor Marx, 1855-1898.* 354pp. Clarendon Press: Oxford University Press. £2 5s.

Eleanor Marx was the youngest child of Karl Marx and the only one among those who survived infancy to have lived her whole life in England. She was a heroine in many ways: being born into the aristocracy of the socialist movement was the least of these, but it is doubtless the reason why her life has been and is being written about by several people and has been adopted as the subject for a million-dollar movie.

Chushichi Tsuzuki's biography is as thorough and authoritative as any is likely to be. He has examined all the sources hitherto used for small pieces on "Tussy", as she was called, and has also examined the collections of letters from Tussy to relatives in the hands of M. Emile Bottigelli and Dr. Muriel Radford. These, especially those from Eleanor to her sister Laura Lafargue in the Bottigelli collection, are of great importance in solving certain riddles about the life of Marx, Engels and their socialist colleagues in London.

Marx was forced to flee to England in 1849 with his wife, three children and a maid from his mother-in-law's household—Helene Demuth. They lived, first in Chelsea, then in Soho, in conditions of appalling poverty and squalor. A fourth child was born in 1849, a fifth in 1851 and in the same year Helene Demuth gave birth to an illegitimate son, Freddy. In 1852 the youngest Marx child died. In 1855 Eleanor was born and later in the same year Marx's only son Edgar died. Because of these circumstances, and because she was a pleasant and cheerful child, Tussy carried a load of transposed affection. She was probably spoilt as a child and became very close to her father, so close that she found it hard, as a young woman, to lead a life of her own, though Mr. Tsuzuki claims that she did not give up her first lover, Hippolyte Prosper Olivier Lissagaray, to become "an old man's nurse" but to try to become an actress.

The theatre and socialist politics were the two passions of her life. She was more successful at the second than at the first and it is as a trade unionist that her achievements are the most noble and heroic—however humble her titular activities. During the great dock strike of 1889 she did clerical work at the headquarters of the strike committee in Poplar. Also in 1889 she organized a strike at the India Rubber Works at Silvertown. In April, 1890, she travelled to Northampton as a delegate of the gasworkers. "Tussy leads the gasmen (under cover)", wrote Engels, "and this union certainly seems to be by far the best." At Tussy's funeral it was Will Thorne, the general secretary of the Gasworkers, who "cried like a child", and her ashes, since they were not claimed by her family, were kept in the headquarters first of the S.D.F., then the British Socialist Party and finally the Communist Party of Great Britain, before being buried in the family grave in Highgate Cemetery.

Soon after her father's death, Tussy fell in love with Edward Aveling and later lived with him in a "free" marriage. Aveling shared Tussy's enthusiasm for the theatre and socialism—to which he graduated from "mere" atheism—but he had one or two others of his own, notably for money, women and drink. Mr. Tsuzuki rightly resists portraying Aveling as a diabolical character; but the combination of ability and weakness in this man at this time wrought havoc in the progressive movements. The inability of the socialist morality held by Engels and the expatriate German socialists to deal with this "cad" in their midst says something, if not of the incorrectness, then of the limitations of their beliefs. The British socialists were, on the whole, less reluctant to fall back on bourgeois-Christian standards and ostracize Aveling. Tussy herself depended on these standards: she disapproved of Engels's women friends and thought Freddy Demuth was his child. However, when Engels was dying and unable to speak because of the cancer in his throat, he chalked the truth on to a slate—that Freddy was not his son but Tussy's half-brother. This, together with Aveling's thieving and infidelity, led her to suicide.

She was the victim of times that were intellectually rather than politically revolutionary. Darwinism, secularism, science and socialism were fashions that tore everything up by the roots, causing much more disruption than, say, the current craze for ethnology. Tussy could cope with political revolutions because she was born to them, but instinctively she was conservative. As a child she had religious leanings, and her letters, though full of liveliness and charm, leap at the accepted word or phrase:

> . . . if you do I shall not mind it, but simply "put myself in your place"—You know I have the power very strongly developed of seeing things from the "other side".

This "Socialist Tragedy" of Eleanor Marx has been used, and doubtless will be used, against Karl Marx and Marxism. Mr. Tsuzuki is too good a scholar to do this. Certainly Marx was not an ascetic revolutionary like Guevara or Mao Tse-tung. From start to finish he was a Victorian, worrying about the "means with which the children . . . can enter into connexions and relations which can secure them a future". It is also true that the scramble for the pickings of Engels's will, involving Bebel and Louise Kautsky as well as the Avelings, was unseemly; but none of this makes their work absurd or wrong. It is rather the revisionism of "nice" people like Ede Bernstein or "respectable" men like Hyndman which begins in this period that so softened up the socialist movement in Europe that it could do nothing to prevent the war when it came in 1914.

FALSE DIMITRY

PHILIP L. BARBOUR: *Dimitry—Tsar and Grand Prince of all Russia, 1605-1606.* 387pp. Macmillan. £2 5s.

Muscovy's Time of Troubles or *smutnoye vremya* at the beginning of the seventeenth century produced no stranger character than Tsar Dimitry. He occupied the throne with great aplomb in the single year 1605-1606. Dimitry purported to be the son of Ivan the Terrible by his last wife. But in 1591 an infant, universally recognized as Dimitry, had been killed at Uglitch, north of Moscow. This was perhaps an accident—perhaps also an assassination. In the consequent problem of identity, Mr. Barbour comes to the cautious conclusion that

> unprejudiced and careful investigation of available sources leads not only to the inescapable conclusion that Dimitry himself was convinced that he was genuine but also to the presumptive truth that in some way he really was.

But does it matter? Not at all. It is quite judicious and justifiable for Mr. Barbour to relegate the problem of identity to an appendix. The indisputable evidence of Dimitry's short reign is quite sufficient in itself to provide the material for a fascinating study of character and events. Not for nothing did Pushkin, Dvorák, Schiller, Hebbel, Lope de Vega and Mérimée all use the dramatic possibilities in Dimitry's career. He appeared from nowhere claiming to be the Tsarevich Dimitry, son of Ivan the Terrible, collected a band of followers, marched on Moscow, fought two battles, was crowned Tsar and murdered—all within the space of three years.

Such a career, clearly, could only have been possible in conditions of some degree of social disruption. It would be possible, in fact, to see in Dimitry's career an expression of Polish ambitions towards Muscovy and also a symptom of the class struggle inside Muscovy. It was as a protégé of the Polish prince, Adam Vishnevetsky, that Dimitry made his first appearance on the European scene; and it was the Muscovite boyars, magnates and merchants, led by Vassily Shuisky, who ultimately brought Dimitry to his doom. They feared his popularity with the mass of Muscovites.

Mr. Barbour tends rather to eschew this approach in favour of human interest. What he loses, however, on the socio-economic swings, he gains on the roundabout of personality. And this brings one surprising fact to light: the way in which Dimitry can be seen to foreshadow, both in character and policy, Peter the Great. There was the same distaste for religious ceremonial. Dimitry also would not cross himself regularly before the icons of Muscovy; nor was his table blessed and sprinkled with holy water before all meals. When he had finished eating he refused to lave his hands ceremoniously. Even more disconcerting perhaps were his unheralded and unescorted visits to the tradesmen and stall-keepers of the commercial district of Moscow. Again, Tsar Dimitry could not be a passive spectator at a bear-fight but must vault into the arena and dispatch the animal himself. More constructively, Dimitry took an informed and intimate interest in the work of the royal foundry. He even tried out new cannon himself.

Most important of all was Dimitry's attempt to introduce certain western (particularly Polish) ways into withdrawn Muscovy. He sought, for example, to make the boyar-dominated Duma more representative and also planned to build a college in Moscow where instruction would be effected by teachers from abroad. His attempt to bring about some westernization of Muscovy certainly went beyond anything envisaged by his predecessor Boris Godunov. The anticipation of Peter the Great is not forced by Mr. Barbour but it is a significant undertone. As a readable, unpretentious and graphic account, this book has much to recommend it.

Fiction

TENDER LITTLE LAMBS

HANS FALLADA: *Gesammelte Erzählungen.* 319pp. Hamburg: Rowohlt. DM 12.80.

Hans Fallada, German-born author of some international best-sellers of the early 1930s, has led one of the most extraordinary lives ever lived by a writer of our time, one of those lives that writers like to write about but hardly ever live. Born under the name Rudolf Ditzen, son of a high-ranking Prussian judge, he ran away from home, tried to commit suicide, was accused of writing obscene letters to the daughter of a fellow-judge of his father's, shot and killed a school friend as the result of a murder-and-suicide pact, was declared insane and locked up in a number of mental institutions. All this before he was twenty.

During the First World War, excused active service as mentally unfit, he made enough money by selling farm produce to supply himself with unlimited quantities of alcohol and drugs. He became, like Charlie Parker, that rare thing, an addict of both. He committed larceny to obtain enough morphine, was locked up once more, this time in prison, and was eventually released as cured.

He had submitted two immature novels to Ernst Rowohlt, the Hamburg publisher. Rowohlt had faith in him and gave him a part-time job in his publishing firm. Ditzen adopted the pseudonym "Hans Fallada" after the martyred nag Falada whose cut-off head continues to tell the truth to an unheeding world, one of the most poignant of Grimm's fairy tales. During his apprenticeship with Rowohlt, Fallada wrote his best novel, *Bauern, Bonzen und Bomben*, a huge, rambling, marvellously accurate narrative of a farmers' revolt which had, in fact, taken place a few years earlier in a small town in Holstein where he had once worked selling advertising space for a local newspaper. There followed *Little Man What Now?*, his biggest success. The name of Fallada echoed around the globe.

Then came the Nazi regime. Fallada tried to make peace with himself and the government by concentrating upon idyllic romances, fairy tales and folksy legends, working like a maniac and drinking himself to death. He wrote eighteen large novels, some of them within the space of a few days. He divorced his first wife, a teetotaller who had tried to help him overcome his drinking, married a fellow-alcoholic and drug-addict, shot his first wife, went back to gaol and found himself—courtesy of the Red Army—elected Mayor of the small town of Feldberg in Mecklenburg. Two years later he died, barely fifty-three years old, having completed his last novel *Jeder stirbt für sich allein* ("Everyone Dies for Himself Alone").

One has to dwell a bit on Fallada's life to gain a perspective on the sixteen stories and one essay collected here in a special edition. They are fragments. They illustrate their author's career from acute observer of realistic small-town narrowmindedness to teller of modern folk and fairy tales. The centre piece, *Zwei zarte Lämmchen weiss wie Schnee* ("Two Tender Little Lambs White as Snow"), deals with the world of the "little man" he once described so convincingly in *Little Man What Now?* But it exudes such whimsy that one asks oneself if it was written a decade later or was a rejected draft for that novel. Yet even here, as in some of his later novels, *Who Once Eats out of a Tin Bowl* and *The Drinker*, Fallada proves himself a remarkable story teller. He succeeds whenever he describes the world in which he himself had lived, the world which Carl Zuckmayer has called "full of narrowness, apathy, stuffiness, bad smells and foul breath". He fails whenever he allows his imagination to slide into fake folksiness and underdog romanticizing. His publishers, by bringing out this posthumous collection, have done the memory of their author a disservice; many of these pieces, the blurb informs us, have not been published before. The author had a good reason for holding them back.

EMBRYONIC

ERNST HERHAUS: *Die homburgische Hochzeit.* 241pp. Munich: Piper. DM.18.

Ernst Herhaus, author of this first novel, has been hailed as a new Grimmelshausen, his hero, Erich Hals, as a modern Simplicissimus. Now thirty-five years of age, he has started late by modern standards. His work resembles, both in style and subject matter, that of Günter Grass; Oskar Matzerath, the *Tin Drum* dwarf, can shatter glass with his voice; Erich Hals can conjure up derisive laughter to shatter his opponents' pretensions.

Hals is only sometimes present on the scene of his adventures. At others he withdraws into his mother's womb and continues life there as an embryo. But his expectant mother is, at the same time, also Hals's mistress. The solution (the hero is writing it all down therapeutically in a local lunatic asylum) seems a bit too pat. But the coda (the doctor sends him back into the world as "incurably sane") is ingenious.

By traditional standards, *Die homburgische Hochzeit* fails because it lacks a narrative thread. But as a collection of fables, anecdotes, puns and stylistic finger exercises, it is fun. If the reader does not mind being picked up, shaken, put down anywhere and then swept along on a tide of literary allusions, he is in for a good time.

BACK TO THE WOMB

MAURICE PONS: *Rosa.* 207pp. Paris: Denoël. 12.35 fr.

Maurice Pons has an urgent and topical dislike of the paternalism that means social and political stagnation. In *Rosa* he has invented a hybrid European principality, Wasquelham, inhabitants with cloddish surnames like Schleurte or Grupf, episodes from its nineteenth-century history and a significant oddity of its grammar—adjectives have no feminine form; moreover, he has secured his position as Wasquelham's only possible historian, since time and high explosives have removed all rivals and all documentary evidence other than his own.

But *Rosa* is much more than just a self-contained jape because it also asks the question of how room is to be made for fantasy in a country run with cramped utilitarianism by army officers. The proper ruler of Wasquelham has withdrawn from his responsibilities because of a popular uprising, and the country is now managed by the Colonel-Count Aurélien de Feldspath. It is peacetime, yet suddenly soldiers start deserting. The authorities go to masterful psychological and technological lengths to get them back, but without success. Their investigation, based on the mathematical resection of mutual surveillance, leads to Rosa, an innkeeper whose matriarchal breasts inspire both metaphors and measurements; Rosa is so greedy for soldiers that she boasts of never having slept with a civilian.

One man, a poet, is finally hauled back from the haven which the deserters have settled in, and gives a passionate and very damp account of their intra-uterine brotherhood, a society in perpetual and healthy motion, knowing nothing of rank or rigidity. The dialectics are stirred freely in with the body-fluids, as the conviction emerges that men can be masters once their wills accord with their circumstances. *Rosa* ends indeed with an equivocal bang, the present masters having unwisely turned the symbol of their tyranny into a fuse.

Extracts from *Rosa* appeared this summer in *Les temps modernes*, but as a parable it is far from obviously political. M. Pons puts an iron finger on what he does not like about the state of things in France but he has stitched it into a velvet glove.

ITALIAN AVANT-GARDE

FRANCESCO LEONETTI: *Tappeto Volante.* 234pp. Milan: Mondadori. L. 2,500.

ALICE CERESA: *La Figlia Prodiga.* 217pp. Torino: Einaudi. L. 1,000.

These two avant-garde novels have little in common except their experimental techniques. *Tappeto Volante* is volatile, imaginative and full of grotesque humour. *La Figlia Prodiga* is static, dialectical, analytical and completely humourless.

The principal character of *Tappeto Volante*, a kind of anti-hero, is a man a little more than *moyen sensuel* who has, in addition to his workaday wife Maria, a second wife Olivia who is a kind of astral presence. He must have some connexion with the author as he is on one occasion addressed as Leonetti. Olivia is accompanied by a priest who sometimes tries to kill and sometimes to castrate the protagonist. Driven to extremes by the silence of Olivia he marries a bitch (breed unspecified) with the very unfeminine name of Bull, which, after marriage, is changed to Bell, after the inventor of the telephone. There are amusing plays on words, as for instance *io* (I) and Io (Jove's cow) and with numbers, of which 69 and 96 are a favourite combination. The account of Italian workers in Switzerland and life in Swiss hotels is extremely funny and abounds in situations of which Achille Campanile would be proud.

The Johnny episode is a vicious attack on the morals, language and deportment of the bourgeoisie. It has subtlety but it is not without vulgarity. Francesco Leonetti is a man of lively intelligence and fertile imagination and he is obsessed with the demoniacal and irrational within us. He knows all the fashionable names, Breton, Eluard, Brecht, Sartre, Klee, Balla and, more locally, Arnaldo and Giò Pomodoro. He is familiar with the poetry of T. S. Eliot, even if he does give the title of his major work as *The vaste land*. His irony is telling and pointed. His dream of himself as Pope is a remarkable exercise in fantasy. The publishers describe this book as inspired by "beat" literature, an implausible suggestion. It is in fact a surrealist satire on the complacent *mores* of the middle-class and capitalist world.

La Figlia Prodiga, by the Swiss-born Alice Ceresa, is not a novel, or a treatise on semantics, or a philosophical inquiry, or a sociological statement, although it is something of all four. Written in a dialectical style, it is a repetitive investigation of the relation of person and personality, literature and words and the individual and society. There are no characters, only abstractions, the prodigal daughter emerges as a verbal formula and the book is, in effect, a failure in communication. At best, it is an intelligent examination of the bases on which a novel on the theme of the prodigal daughter could be constructed.

CALF-LOVE

AGNAR MYKLE: *Largo.* 123pp. Oslo: Gyldendal Norsk. 25 Norwegian kr.

With each successive novel the pace of Agnar Mykle's writing seems to decrease and his latest book, *Largo*, moves like some solemn, slow Scandinavian film lingering on flesh, idyllic landscape and sinful man. This work consists of two *contes*: the first, longer and more digressive, explores the hopes and uncertainties of a baffled adolescent; the second catches a thirtyish adult at a point of crisis, disturbed by having to act with godlike finality and drown part of a litter of new-born kittens.

Focusing single-mindedly on the sixteen-year-old schoolboy, M. Mykle at first makes his preoccupations seem predictable. The boy is withdrawn and solitary, cosseted by his mother because of his attacks of nervous asthma, spending the long, hot summer holidays at home on a small Norwegian farm. He worries about his school report, which has disappointed his mother, has fantasies about the girl he met at a dance where he was awkward and shy, has guilt feelings about not visiting his grandmother, who is sick and bed-ridden. All this is recounted with M. Mykle's customary awareness of sensual feelings, of the physical consequences of emotion and the body's ecstasy and despair. What is unexpected is the detailed and serious description of the boy's sexual experience with a young cow in a byre. This episode, together with the actual killing of the kittens, M. Mykle describes with such intensity that one assumes his intention is not merely to shock or nauseate but to offer some statement or deduction about the human condition. All he concludes, however, is that man is mortal but the stars abide.

FAMILY MAN

PHILIP WHALEN: *You Didn't Even Try.* 151pp. San Francisco: Coyote Press. Distributed by City Lights Books. $1.95.

How to balance the claims of men, women and children within the family is a recurrent theme of American fiction. The answer is usually a mess which the novelist exploits with considerable glee and style. Philip Whalen's first novel, belying his title, shows that a fair life inside an American family—a series of related families, in this case—is more or less possible so long as you do not rely on the family for every source of nourishment, or as one more substitute for warfare. Mr. Whalen is well known as a San Francisco poet, expert at carefully controlled and highly original poetic forms for private experience. His novel has little of his customary experimentation and in that sense may be disappointing to readers of his poems. It concerns what happens to beat and intellectual attitudes when their owner-occupiers grow middle-aged. The hero's wife, Helen, is a centre of malcontented energy, a Fury of the monogamous system whose ability as an art-historian has petered out and left her with one full-time occupation: getting her husband, Ken, to conform. The rest of Mr. Whalen's middle-class artists, scientists and writers communicate because they can speak from levels and varieties of self-conscious experience which are not concentrated in the family. Their lack of inhibition would probably appear grotesque in Liberty Center or Winesburg, Ohio, but at least their lives manage joy pretty regularly. The women do not need to energize themselves from preying on their men.

Mr. Whalen writes in a relaxed and witty manner about people whose independence springs from knowing something professionally and having wide and deep interests. The outsider friend, Ken, works on "other people's problematical numbers and machines", the extreme of deadening white-collar labour these days, and his place of work has "miles and miles of fluorescent lighting tubes and scarcely any windows". But he is still a comic agent, a mind full of curious and connected facts, streams of speculation, and a sociable detachment from the world of compulsive work and husbandry. Work for him means a minimum of labour for the right amount of money required to read, think, walk, eat and make love. When his wife nags him with "Why don't you do something?", there is one obvious reply: he is doing something, and he likes it on the whole.

But anarchistic dropping-out has penalties: "quasi-paralysis", feelings of disintegration and being gaoled, and a sense of "exploded nerve tissue". He escapes the juggernaut sacrifice to the Family and steers clear of the world of a workmate who actually believes in the F.B.I.'s progress against the Communist Conspiracy and "the growing army of queers", who loves Nixon, Tab Hunter and Earl Wilson and unprotestingly permits the muzak to wash over him "a kind of Sibelius treatment of Red Sails in the Sunset". Ken's way out is by way of the Sierra but not so completely as for those earlier Dharma bums on their desolation peaks. Mr. Whalen can only leave his hero with a brief statement of the problem the whole novel enacts:

> The mountain before him was pleasing. The actual intimate presence of a woman could occupy his consciousness, evoke his love in the same way, but no single woman he could think of could bear the whole weight of his love; he must build a work of his own which would bear the rest of that weight, that pressure, distribute it to the rest of the world. . . . But always the main question: how to tell my love, how to act it out?

"A revelation to anyone brought up with the conventional view of Jesus"—Alan Brien, New Statesman

MARCELLO CRAVERI

THE LIFE OF JESUS

"A monumental and magisterial study of great interest. . . . He is not merely grinding an axe, and it is his genuine enthusiasm for his hero which gives the book a powerful and alarming authority, for it does undermine practically all the facets of the Christian faith and it does so—within its own terms of reference—unarguably"
Robin Denniston, The Times

SECKER & WARBURG/63s

Colonial History

C.O., D.O., C.R.O., C.O.

J. A. Cross: *Whitehall and the Commonwealth.* British Departmental Organisation for Commonwealth Relations, 1900-66. (Library of Political Studies.) 87pp. Routledge and Kegan Paul. 15s.

To have compressed into fewer than ninety pages the tangled history of British executive and administrative responsibility for the Commonwealth relationship is no mean feat. Mr. Cross is an admitted expert in the field. But expertise and succinct analysis are increasingly rare twins. This short but admirably clear and fair description of the birth, growth and (almost inevitably) death of the Commonwealth Office will therefore prove a boon to students and teachers alike—as indeed it should be to all those interested in the machinery of Government.

The Commonwealth Office—*pace* some politicians one of the greater Ministries—has suffered more sea changes than most. Almost brought to life under the impetus of Amery (and surprisingly Laurier) as early as 1905, it finally wrenched itself free from the Colonial Office in 1925. Although for a short time still under the wing of the Colonial Secretary of the day (appropriately enough Amery again), it then came into being as the Dominions Office: the "Foreign Office with a family feeling", as one Noble Lord described it at the time.

The D.O.'s birth, so soon to be followed by the Balfour Declaration, confirmed the first and killed the second of two long-cherished Dominion tenets. Canada, Australia, New Zealand, South Africa—and in theory at least Newfoundland—*were* independent. But on the other hand the much canvassed project for a Central Dominions Secretariat was dead. Soon Governors-General were to be kicked upstairs into a purely honorific attic and the British Government, belatedly copying Dominion precedent, set about appointing High Commissioners to represent them in Ottawa and later Canberra, Pretoria and Wellington.

The D.O. was run on a shoestring. Its Permanent Secretary was paid far less than his Colonial Office *alter ego*. Its administrative staff could comfortably take tea in a single room. To Whitehall as a whole (and not least to a restless Foreign Office) it was a mere post-boy hurrying with messages from one or other Dominion Government to some department which really knew the answers and back again. Indeed the Office had hardly got into its stride before a campaign opened in Canada to roll it up with the Foreign Office.

First war then the independence of the sub-continent worked great changes. The war showed unmistakably what role the Office could play in the highly specialized game of consultation with Dominion partners. The emergence of India and Pakistan created a wholly new dimension from which, after much pain, blunder and experiment, the newly named Commonwealth Relations Office emerged. By then there was a Ministry of real size and weight. Although still ludicrously tied to Home Civil Service rules and regulations, it could boast its own far-flung Diplomatic Service. 1957, with the emergence of Ghana, *et al*, marked the final (or as some would prefer it, penultimate) stage. Until then the Colonial Office had remained—in its own eyes, at least—the senior partner. But from now on the latter's responsibilities were to shrink with increasing speed. By 1960 the arguments of 1905 were being heard in reverse. How long could the Colonial Office itself survive? Six years later the bouncing child had swallowed its own mother.

Where, as Mr. Cross rightly asks in conclusion, does the Commonwealth Office (and many will regret this dropping of the key word "Relations") go from here? For just at the time the Colonial Office died of atrophy, the old dream of a Commonwealth Secretariat revived. And as the independent Commonwealth grew rapidly in size, disparity and geographic spread, so the superficial split between Commonwealth and Foreign Office policies became more visible.

Mr. Cross may well be right in concluding that the days of a separate Commonwealth Ministry are numbered. He could have added that the Secretariat now has it in its power—and is indeed beginning—to put fresh meaning into that hackneyed phrase "Commonwealth Consultation". But all that is in the future. Whatever current British disenchantment with the Commonwealth may be, the author has in commendably short compass done signal service with this description of the birth, growth and functions of an often maligned but increasingly important medium of British policy.

Whether or not the Commonwealth Office becomes the victim of a Whitehall firing squad (no prizes for whose finger on the trigger), Mr. Cross has—consciously or otherwise—gone far to lay the bogy of the "Gigantic Farce".

PAX BRITANNICA

C. J. Lowe: *The Reluctant Imperialists.* Vol. I: British Foreign Policy 1878-1902. 261pp. 35s. Vol. II; The Documents. 139pp. 28s. Routledge and Kegan Paul.

Reappraising the motives of imperialism is becoming an intellectual industry. This useful pair of volumes by a luminary of the London School of Economics is intended to reach sixth-form and undergraduate audiences, and will do much to confuse the minds of those who still suppose the Pax Britannica to have been a simple amalgam of Jingo, hard cash and moral improvement. Drawing upon original sources only recently made available to scholars, it is a contribution to the now popular thesis that the late Victorian expansion of the British Empire was largely a side-issue of European diplomacy, and that the glories of Omdurman and Chitral were responses to chancellery challenges far away.

The first volume contains Mr. Lowe's analyses of nine more or less imperial situations, examined from this particular viewpoint, and it is full of passages like this:

> If this was Salisbury's attitude, why, nevertheless, did the proposed agreement go through? Because, as he pointed out to the Queen long before he consulted his colleagues, adhesion was the lesser of two evils. Kálnoky in his covering letter and Bismarck in his talks with Malet, made it abundantly clear that if Salisbury were to reject the Austrian proposals it was very probable that Austria would have to seek a settlement with Russia.

The second volume is a selection of the documents, some now published for the first time, upon which Mr. Lowe has drawn, and it is rich in sentences like this:

> The weak point of such Treaties, as a ground of title, is that generally they are confronted by a parallel set of Treaties made with another European Power by the same native Potentates, or by native Potentates claiming the same country;

and Mr. Stanley's and Mr. Jackson's Treaties do not seem to be exempt from this inconvenient flaw.

It is odd that statesmen disposing the destinies of nations generally seem to write with more fun and more simplicity than pedagogues instructing sixth-form students; but, to be fair, Mr. Lowe, when he is able to stand back from his subject, writes very well himself. His introductory chapter is admirably clear and interesting, and not only imperialists of the old school will be surprised or stimulated by some of his conclusions. How many of us would share his opinion, for instance, that the prime cause of the Boer War was British anxiety lest the Transvaal Republic, magnetized by the discovery of gold, would attract the British settlements of South Africa into a federal republic? Or how many of us could trace a connexion between Francis Younghusband's explorations of the Pamirs in 1891 and the Panama scandals in Paris in the following year?

Some of the value of the work is negated by a perfectly hopeless index in the first volume, and no index at all in the second. But *The Reluctant Imperialists* makes salutary reading for any of us, sages or schoolgirls, who assume the progress of empires to depend upon national temperament or will. It is no comfort to recall, either, as we survey the wit or the pomposity of the statesmen in these volumes, the incomprehensible issues and the nonsensical nationalisms, the tournament of cynicism into which the history of Europe had degenerated, that so soon after Salisbury and Bismarck had played their last, three million poor devils in khaki and field grey finished the game for them.

PROTECTOR OF THE ABORIGINES AND BUTCHER OF JAMAICA

Geoffrey Dutton: *The Hero as Murderer.* The Life of Edward John Eyre. 416pp. Collins. £2 2s.

"My contemporaries may not do me justice", Eyre wrote to his West Indian supporters in 1867, "but history will." It has taken exactly a century for this forlorn faith finally to be fulfilled. Indeed, it is arguable that Geoffrey Dutton's excellent biography does him slightly more than justice, but it is certainly welcome all the same. Others, of course, have published studies of Eyre's bloody suppression of the Jamaica rebellion and its sequel, including his dismissal as governor for unnecessary severity and the profound and virulent division of English intellectual opinion between his prosecutors, the Jamaica Committee (including J. S. Mill, Bright, Spencer, Buxton, Darwin, Huxley, Godwin Smith, and Thomas Hughes), and the Eyre Defence Committee (comprising, among others, Carlyle, Ruskin, Dickens, Tennyson, Charles Kingsley, Sir Roderick Murchison and the Earl of Cardigan). But these have all been highly partisan books (Hamilton Hume's, for example, and Sydney Olivier's) or at least partial (as Bernard Semmel's *The Governor Eyre Controversy* is) in the sense of relying much on secondary sources and making no pretence to be definitive.

Mr. Dutton is the first to attempt an objective appraisal of the Jamaican affair and set it logically in the context of Eyre's whole career. Such an exercise has long begged to be undertaken. For the fascinating and challenging thing about Eyre has always been the apparent contradictions between his Australian and his Jamaican reputations: between the recklessly brave explorer (and humane protector of the aborigines) on the one hand and "the butcher of Jamaica" on the other. In other words, between the hero and the murderer.

Admittedly, *The Hero as Murderer* might almost have been subtitled "The Biographer as Counsel for the Defence", but it is the duty of any biographer to present the best case he can for his client, as well as to recognize his shortcomings, and Mr. Dutton does both. A distinguished poet and member of a pioneering South Australian pastoralist family, he has brought unusual personal advantages to his task, at least to Eyre's Australian years. He is the biographer of William Light, the founder of Adelaide, and familiar with the period. He knows at first hand much of the territory through which Eyre wandered and evokes both time and place sensitively. He is also alert for historical ironies, such as the fact that the saltbush country which Eyre despaired of as desert proved in fact capable of supporting thousands of sheep. His recent article on Eyre in the first volume of *The Australian Dictionary of Biography* had already whetted one's appetite for this full-length study, and far more strongly than with his biography of Light, one has that rare sensation of an ideal match of author and subject.

Yet, for all his blowing, some of the mist which has swathed Eyre stubbornly remains. To Mr. Dutton Eyre was a man of humanity and integrity who found it hard to bear responsibility for many people (as governor) rather than for himself (as explorer) and whose failure in Jamaica was really largely the consequence of his virtues—particularly his Victorian concept of duty. This clearly does go a long way to reconciling the "hero" and the "murderer", but not all. "The Eyre that forgave the murderers of Baxter on that wild night by the cliffs of the Great Australian Bight", Mr. Dutton remarks, "is not the same man who, late on another night at Kingston, led out Gordon to his death." Yet he was the same man, and the question persists: what sort of man was capable of both deeds?

Carlyle's feeling that Eyre had something of Richardson's Sir Charles Grandison in him is suggestive. So is Eyre's aunt Honor's judgment that his temperament was "too anxious", but family correspondence is unfortunately meagre, and Eyre's natural reticence is not often penetrated. Though he wrote an "Autobiographical Narrative" at St. Vincent in 1859 and although his Australian exploration *Journals* (republished in 1964) have been authoritatively described as "one of the classics of the history of exploration", he remains to the end of his life a curiously distant figure, even after Mr. Dutton's sympathetic embrace.

What is readily available, and to the point, is the private opinion of him at the Colonial Office, and though the author does not appear to have consulted such relevant family archives in England as the Grey papers at Durham, he makes good use of Colonial Office minutes. Above all, the Duke of Newcastle's conclusion (when rejecting Eyre's application for the government of British Guiana in 1859) was devastating: that Eyre was simply not strong enough for the post.

This is not to belittle Eyre's conscientious efforts at administering colonies in exasperating conditions, nor to accept Dr. Eric Williams's sweeping verdict that he was "one of the worst cases of gubernatorial rubbish ever exported to the West Indies". Nevertheless, Sir George Grey's judicious biographer, Rutherford, depicted Eyre in New Zealand as "a shy, stuttering, sensitive man who could not stand up to responsibilities", and Mr. Dutton (who ignores Rutherford's book) does not really provide material which seriously contradicts this portrait, though he shows just how frustrating was Eyre's predicament there as lieutenant-governor under Grey.

The truth seems to be that Eyre was a man of enormous physical courage and limited intellectual ability, whose youthful exploits as overlander and explorer elevated him far too rapidly into tasks (and into a social milieu) for which he had served no real apprenticeship. And the consequences were fatal when a civil governor unused to military ways and mortally afraid of another Indian Mutiny (or another Hayti) was suddenly faced with a small but bloodthirsty and ambitious racial uprising in the year of Lincoln's assassination—fatal to the lives of hundreds of Negroes if not to his own (he lived on in England with a pension until 1901). The Jamaica rebellion of 1865 was one of those traumatic moments in the history of European imperialism which proliferated towards the end of the nineteenth century and revealed the vulnerability of Europeans not only to their victims but, terrifyingly, to themselves. Eyre's reaction to such a threat was probably pretty typical of his generation and class; what was perhaps less so was his inept handling of the sequel.

There are of course ample analogies for a discrepancy in exploring and administrative ability—Richard Burton provides an obvious one. It would be interesting, too, to know more of the influence on Eyre of his "delicate", socially aspiring wife: perhaps here, as well as in their taste for exploration and in their aloofness, he had something in common with his old boss and scourge, Grey. But whereas Grey had a formidable administrative touch Eyre's was seriously defective.

What, finally, of the rebellion's actual course and aftermath? Here Mr. Dutton has the advantage of Professor Semmel's study (as well as of Dr. Williams's and an unpublished thesis). But whereas Mill is the hero of Semmel's narrative he is the villain of Dutton's—"That cold thinking machine who even in childhood had observed the duties of an infant prodigy instead of enjoying the last intimations of immortality." It is useful, certainly, to be reminded that, if Eyre's actions were less reprehensible than they are painted by Dr. Williams and Jamaican tradition, Gordon, his mulatto victim, was also less of a saint. It is fair comment that the Jamaica Committee showed too much self-righteousness and too narrow a compassion. But the author mars his own interpretation of all these vexed events by his addiction to the word "hypocrite"—one which historians should use extremely carefully.

Thus Gordon is relentlessly portrayed as a "nauseously pious" hypocrite, and "the hypocrisies of distant philanthropy" are denounced as being "as despicable as the trumpeting of racist authoritarians". But distance, if it oversimplifies, is at least conducive to an objectivity not possible on the spot—witness the South African apartheid policy. And much more impressive than the way the Jamaica Committee hounded Eyre remains their admirable insistence on the application of the same legal safeguards to Negroes as to Englishmen. This demand was no less splendid because such safeguards had been violated recently in New Zealand and India and were to be violated again elsewhere in the empire. Mr. Dutton, in any case, fatally weakens his own case by failing to footnote his discussion of the evidence adequately, his book's most serious fault. On both the causes and course of the outbreak his is unlikely to be the last word.

As to the constitutional consequences of the rebellion, apart from its relevance (often neglected) to the campaign for reform in England, it certainly made possible the introduction of Crown colony government in Jamaica and elsewhere in the West Indies. But was this really a feather in Eyre's cap? The new constitution recommended by him undoubtedly proved more efficient than the corrupt one it supplanted, but this was not, after all, the only alternative. Though it is unfashionable to say so, another was a more liberal franchise (with a less exclusive Assembly) and also responsible government, which Earl Grey had suggested in 1849. This course may have been perilous, but no more so than similar reforms in postwar Africa. As it was, instead of following the Canadian and Australian models, the West Indies were more firmly tied to Britain and to the Imperial free trade policy which had already proved disastrous to local sugar. If all this is taken into account it might well be argued, with the hindsight of the following century, that Governor Eyre and the Jamaica rebellion were between them an even profounder disaster for the West Indies than the legend suggests.

Natural History

ANIMALS NOT BEASTS

The History of Four-Footed Beasts and Serpents and Insects. **Volume I : EDWARD TOPSELL : *The History of Four-Footed Beasts.* Volume II : *The History of Serpents.* Volume III : T. MUFFET : *The Theatre of Insects.* With a new introduction by Willy Ley. 1,130pp. Frank Cass. £35 the set.**

If truth and beauty are synonymous, and there is much in modern science to support Keats's contention, then two millennia of zoological inquiry have gone far towards beautifying the beast—so far indeed that man has joined the procession, proudly placing himself at the head. Progress has depended less on the accumulation of facts than it has on the method used to verify them, for whenever the strength of observation and experiment waned, the powers of darkness, the dragons, harpies and seven-headed hydras, were only too eager to pounce.

Systematic zoology begins with Aristotle, whose moments of penetration and accuracy far outweigh the fable and hearsay with which he serves the dish. Pliny receives less sympathy perhaps, for his authority was so often used by others in support of the miraculous. Thereafter, Aelian, Solinus and many others expounded, expanded and compiled, but the pudding was rarely tasted; its proof lay with earlier authors and the Church. The most important single author in the period A.D. 200 to A.D. 500 was undoubtedly the man dubbed "the Physiologus", whose *Book of Beasts* was probably second only to the Bible itself in its wide diffusion over so many centuries. From the Physiologus evolved the bestiaries, those charming amalgams of zoology and morality, to which were appended, after descriptions of real and mythical beasts, such homilies as "What then can we mean by Wolf, except the Devil himself . . .". Here horse and dog, mole and humble mouse rub shoulders with basilisk, phoenix and double-headed amphisbaena. We smile, but it was the bestiaries which kept alive that interest in animals that was to develop into the natural histories of the sixteenth century.

The greatest of these works was Conrad Gesner's *Historia Animalium* (1551-1587), a monumental compilation in five volumes and 3,513 folio pages of all that could be found in classical and later authors. Edward Topsell, then perpetual curate of St. Botolph's, Aldersgate, published his English version of Gesner's first volume in 1607, and the following year brought out a History of Serpents with selections from volumes II, IV and V of Gesner, together with chapters on bees, spiders and earthworms by a Dr. Bonham. In 1658 was published the first English edition of *The Theatre of Insects*, by Dr. Theodore Muffet (variously Mouffet, Moffet, &c.), and this was combined with Topsell's two volumes into a single work.

Topsell's translation stands at a critical point in the history of zoology, not because an English version opened new scientific channels—Latin was commonly used by natural historians for another century at least—but because a breath of scepticism was now in the air. Thus, the combination of Topsell's two works with that of Muffet in 1658 coincided with the third edition of Sir Thomas Browne's *Pseudoxia Epidemica* or "Vulgar Errors", a work in which observation, experiment and pure common sense exploded many medieval myths and helped to raise biology to a scientific level (but left Ptolemy still in command of the heavens). Even a century earlier, Edward Wootton had discarded many of the legendary animals and reverted to the sounder methods of Aristotl. Across the Channel, Rondelet, Belon, Salviani and others in the mid-sixteenth century were beginning to substitute observation for authority.

Topsell does not accept everything. The credibility gap widens until he eventually exclaims (of the hydra): "For that there should be such a Serpent with seven heads, I think it unpossible . . ."—but not before he has described another so large that two horsemen cannot see each other across its great bulk. The unicorn is real, however, and here the Bible is taken as authority (Psalm 92, for example). The Hebrew *Re'em* became the monoceros of the Septuagint, but this is not the rhinoceros, Topsell assures us; Marco Polo's description and Dürer's drawing show a more ungainly creature. Nearly two centuries later, the great anatomist Cuvier ruled it impossible for an animal with a cleft foot to have a horn in the middle of its forehead—until modern transplantation techniques showed how the trick could in fact be worked.

Gesner, a good botanist but a compiler of zoology, arranged his beasts alphabetically. Topsell did the same, and although "Aristotle and Galen define a Serpent to be . . . a bloody Beast without feet, yet laying eggs", Topsell included bees, spiders, toads and worms in his volume on serpents. It is, in fact, remarkable that only a hundred years separate Topsell's 1658 edition from the tenth edition of the *Systema Naturae* of Linnaeus, the starting point of modern zoological nomenclature.

The Da Capo facsimile reprint was made from a remarkably clean copy of the 1658 edition in the American Museum of Natural History, and both text and figures have been reproduced with excellent clarity. Sensibly, the large volume has been split into its three original volumes. The present introduction by Willy Ley is certainly informative, but five pages (with enormous blank margins) is far too brief to introduce the first major book on animals printed in Britain in English. Here, it seems, was a perfect opportunity to make a contribution towards the history of a science, tracing the dwindling influence of the Beast and the rise of modern zoology. For zoologists interested in the roots of their subject, however, the reprinting of this rather rare book will be greeted with enthusiasm. But its widest appeal will surely derive from the very beautiful woodcuts. The unicorn, Dürer's rhinoceros, the sphinx and satyre and a host of lesser known beasts will delight the layman and prove a useful source for many branches of art.

CATS NOT COATS

AXEL AMUCHÁSTEGUI : *Studies of Birds and Mammals of South America.* Text by Helmut Sick. Introduction by Sir Solly Zuckerman. 63pp. 24 plates. John Murray. £5 5s.

When two men as distinguished in their callings as Mr. Amuchástegui and Dr. Sick combine their art and scholarship to produce a book, we may be sure that something quite exceptional will be the result. As a painter of animals and birds Axel Amuchástegui can have few rivals in the world; his pictures in this book bear comparison with the best that any artist has ever painted and the backgrounds are in perfect taste both in execution and colour. They have been beautifully reproduced by Van Leer of Amsterdam on white cartridge paper, each one measuring 12 by 9 inches. The colours are exact, even the "difficult" blue of the swallow-tailed manakin, and the striking sheen on the plumage of the greater ani can only be described as lifelike. Nowhere have eyes been more realistically depicted than in the birds and animals in this all too short series. The face of the great horned owl on the reverse of the dust-cover is an outstanding example in this respect.

There are sixteen bird plates which range from the remarkable head paintings of the Andean condor and the harpy eagle, the latter described as "the strongest and largest active bird of prey in the world", to the little vermilion flycatcher, one of the large family of tyrants which so attracted W. H. Hudson. Of the eight animal paintings, so lifelike are the heads of the ocelot and the puma that, to quote from Sir Solly Zuckerman's introductory remarks, "one finds oneself believing that his pictures are not mere illustrations. Their impact seems to be the vision of an artist of creatures into whose being he seems to have entered". In addition to the two animals mentioned there are plates showing the kinkajou, a docile little carnivore, "neither a lemur nor a monkey", which is said to become tame in captivity; Ingram's squirrel, "the common squirrel of South America", and two mice: Darwin's leaf-eared mouse, shown in a delightful picture, and the common vesper mouse, crawling out of a broken cup. A beautiful head portrait of a domestic llama and another of the guemal show how cleverly Mr. Amuchástegui has mastered the art of painting fur and hair. These portraits are alive.

Although this is primarily a volume of pictures, Dr. Helmut Sick's text is thoroughly informative and is written with the great authority which the Curator of Birds in the National Museum in Rio de Janeiro can bring to his task, embodying the experience of many years in Brazil.

There are all too few books in the English language which deal scientifically with the animals and birds of South America so that any book such as this, which teaches us more about the natural history of that great country, must be doubly welcome. In his scholarly text Dr. Sick describes succinctly the creatures so beautifully depicted on the opposite page, telling us of their characteristics, their habits and their habitat and, perhaps most important of all, their status in the areas they inhabit and their chance of survival in this ever changing world.

It is the larger animals, sad to say, that are more in danger of extermination than the birds. The lovely guemal or huemul, resembling a robust roe deer of Europe, is already becoming rare as the result of indiscriminate hunting; its range once extended from Chimborazo and Cotopaxi (13,000ft.) to Patagonia; but it is the cat-family, hunted and trapped for their decorative skins, which are in the greatest danger.

In 1965 the staggering total of 12,189 ocelot skins were exported from the town of Iquitos alone. No living animal can withstand such slaughter. The only hope is that following a suggestion made in the *African Wildlife News* that the United States should forbid the import of leopard skins, except as trophies certified by the Game Division, a similar law should be enforced to save the ocelot.

The frequent publication of photographs showing famous personalities clad in such furs sets a bad example, so Dr. Sick assures us, with a consequent increase in demand for this beautifully marked member of the cat-tribe, all too easily hunted and trapped, using a bird as a bait.

The puma is another grand inhabitant of the South American continent "already so much reduced in many parts of its range that it should be protected". A book such as Axel Amuchástegui and Helmut Sick have now given us—*not*, it must be stressed, written with a view to propaganda—can exert a great influence for good. Dr. Helmut Sick's plea that a measure of protection be given to the beautiful creatures depicted in this book, backed by the powerful authority of Sir Solly Zuckerman, can surely not fall on deaf ears.

As a publication *Studies of Birds and Mammals of South America* is a gem and as *The Times* is quoted as saying, "Amuchástegui . . . raises the Ornithological art of Gould and Audubon to a new power". He has found splendid support from Dr. Helmut Sick in the excellence of the text to accompany his illustrations. There is one important criticism. Such outstanding plates should be separately numbered. They should not be included in the page-numbering as has been done.

yearbook on international communist affairs

Edited by
MILORAD M. DRACHKOVITCH

Today the communist movement plays a major role, either directly or indirectly, in the policy-making decisions of all countries. Although it is now more important than ever to be fully informed on current developments within this prime determinant of mid-twentieth century political action, information has become increasingly difficult to obtain because of the contemporary fragmentation of the once monolithic communist system.

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Social Sciences

OLD GIRL NET

DOROTHEA PETRIE CAREW: *Many Years, Many Girls.* 161pp. Dublin: Browne and Nolan. 30s.

The interest of a school's history is frequently limited to those concerned with it. Two particular factors strengthen and enlarge the appeal of *Many Years, Many Girls* written by an old pupil and former editor of *Life and Letters Today*. First, the ancestry, if not the name, of Queenwood, Eastbourne, dates back 100-odd years, so that the school suggests a symbol or example of the progress of girls' boarding-school education from the era of Accomplishments to the hard-headed learning, the social and not least sartorial, emancipation of the present day. Queenwood itself was always notably advanced in its curriculum and range of general interests. Secondly, while all schools of the period faced the handicaps of two world wars, this one is probably unique in having been temporarily disrupted by an earlier contest. The narrative leads straight out of educational routine into the vivid war diary of its first headmistress.

The divergence comes about in this way: Mrs. Ogier Ward, a woman of natural ability and some home training, decided to found a school for English girls across the channel in Normandy. Launched in Caen in 1862, the school proved so successful that she and her doctor husband planned to remove it to the precincts of Paris. In St. Germain-en-Laye a house was equipped and made ready to receive the pupils. But the date was July, 1870; the Franco-Prussian war broke out, and the rooms that she had pictured "full of happy bright English girls were never to be occupied but by Prussian soldiers".

To return to England proved impossible. Mrs. Ward, well placed to watch the siege of Paris, kept a journal which is now published for the first time. For this alone Mrs. Carew's book would be worth while. France's war is seen as an anticipation of her later ones. "Impregnable" fortresses fall, bridges are blown up in panic, rumours abound and rebound—of French victories that prove defeats, of a grand sortie from Paris, of a liberating army behind the Loire, of Garibaldi at Tours and Gambetta leaving Paris in a balloon. Sympathies in St. Germain shift to hatred of the French for not capitulating and preference for the barbarous but kindly Prussians in occupation. Then comes the second siege, with the Commune sending up half Paris in smoke and flames while the late enemy looks on bewildered from his camps outside.

In July, 1871, the Ogier Wards came home and, undeterred, set up their school in Eastbourne. In 1890 it passed to their daughter Mrs. Lawrance who, nine years later, sold it to the new partnership of Miss Chudleigh and Miss Johns, the latter sporting the unprecedented suffix "M.A. Lond." But it was Miss Chudleigh, a Cornishwoman with a wide experience of teaching, who held the reins. Under her blend of advanced enlightenment and Victorian tradition Queenwood expanded and weathered the First World War. Under two successive heads it was boldly modernized, but the Second World War was its undoing. With the threat of invasion orders came to evacuate sea-coast schools. Queenwood, drastically reduced in numbers, struggled on in alien, shared buildings in the west and north. Although spared from German conquerors the dislocation proved insuperable, and in 1942 the school was closed.

Of the many Old Girls who contribute memories, some strike a note of gentle mockery, but this barely veils affection. Whether, given the school's survival, they would send their daughters to it is another question. As the author remarks, "social, political and economic factors are against the smaller private schools, and yet the most progressive ideas are being tried out in them". From being a weak imitation of the boys' public school they have come to appreciate the more general and diffused education needed by girls to adapt them for their probable later life. Over its many years Queenwood is a fair example of experimental progress, yet, even without war as its bad angel, economic conditions might well have snuffed it out.

NO MORE LATIN

W. A. C. STEWART and W. P. MCCANN: *The Educational Innovators, 1750-1880.* 370pp. Macmillan. £3 10s.

In the mid-eighteenth century some time before breezes from Rousseau's *Emile* had swept across the Channel, William Gilpin, headmaster of Cheam School, wrote to a parent who wished his son to study more Latin poetry:

> It is my endeavour, rather to rein the *imagination* of the boys, and to spur their reason. It is my wish to improve their *sense*, and if possible to add *judgement*. And as a vehicle for their thoughts, I think I cannot do better than to teach them to write their own language in plain prose.

So much for Greek verses and verbs by rote, for training the mind by construing and constructing and for a battle whose last skirmish has been fought only recently in our older universities. Time and again when reading *The Educational Innovators* one is struck not only by the modernity of the reformers' views but also by how long it has taken for their ideas to percolate through the educational system. Indeed, many of their ideals remain as remote from the general run of things as they were in their own day.

In the field of the curriculum it is true to say that most of the changes pioneered in the 130 years covered by this book have now been accepted. Robert Owen's educational views derived from the Enlightenment belief that the child should be the start and centre of the educational process. The English primary school of today embodies that spirit with its emphasis on the child learning for himself from the world around him. The teaching of science, from being the superb novelty of the Hills family's famous Hazelwood School of the early nineteenth century, is now normal (or as normal as the shortage of science teachers allows) in secondary schools. Gilpin in his early days used a jigsaw map of Britain to teach geography and today children play hopscotch over a map of Europe etched across their playground. It was unusual to have gymnastics and physical exercises in the curriculum as the Hills did, but now these are universal. Even their then outlandish views on "natural" methods of language teaching, putting children into real-life situations to learn another tongue, are now accepted as desirable albeit not always practised. And the technical bias of some secondary education was certainly foreshadowed by experimenters like E. T. Craig whose pupils spent half their time in agricultural pursuits.

It is on the social side that twentieth-century reformers—A. S. Neill springs to mind immediately—are still crying in the wilderness for the kind of attitudes that were canvassed long before the time of Freud and the modern psychologists with whom they are often associated. The most obvious campaign that has still not completely succeeded is that for the abolition of corporal punishment. There is hardly a schoolmaster mentioned in this volume—David Williams of the Laurence St. Academy, the followers of Robert Owen, the Hills, Craig, Wentworth Beaumont and so on—who did not eschew it. Flogging is not now what it was but the topic of corporal punishment still vexed the Plowden Commission on Primary Schools and the section of their report that dealt with it provoked an extraordinary amount of public discussion. Perhaps the present Newsom Commission on the Public Schools could have a look at this book's fascinating chapter on alternative methods of reward and punishment when they give their review of discipline in the non-state school.

The other vision of the progressives which has never caught on, except at institutions like Hazelwood and today's Summerhill, is any real degree of self-government by the pupils. Gilpin had laws publicly read at stated times to the whole school and strictly obeyed them himself. David Williams—he was a marvellous breaker of tradition in all the right ways—by the late eighteenth century had a school court with laws that the boys made, and so did others of his kind. Most schools today prefer the hierarchies of the monitorial system.

W. A. C. Stewart, who is now Vice-Chancellor of Keele University, having been its first Professor of Education, and Professor McCann, of the Memorial University of Newfoundland, treat their abundant material chronologically but interestingly with occasional chapters interwoven to summarize and gather threads. They stop this volume at 1880 leaving us on the brink of very much more, and the next volume must be awaited eagerly. For although the reformers were often cranks—all those bells and bands at Hazelwood to punctuate every moment of the day; the Socratic method of question and answer which they used at the Birkbeck Schools—they had in common the determination to liberate the minds and personalities of their pupils. There will always be arguments about the day-to-day organization of the teaching process. The progressives of the past thought it radical and modern to group by age and stream by ability; we unstream and introduce what we call "family grouping". They were pioneers when they put up classroom walls; the bright young architects are now designing open plan schools. But when it came to fundamentals and how to get the best out of people they were often maddeningly right.

HANDICAPPED CHILDREN

***Aspects of Curative Education.* Edited by Carlo Pietzner. 307pp. Published for the Camphill Movement by the Aberdeen University Press. 25s.**

Wearied by pages of semi-philosophical rhapsodizing in the German manner, and taken aback by evidence of an astonishing naivety of thought—such as the implication that in hydrocephalus the brain as well as the head is larger than in microcephaly—the professional reader could be excused for regarding the purpose of *Aspects of Curative Education* as exhortatory rather than informative; but in fact much precious metal can be distilled from this rather unpromising ore.

The book is published by, and to some extent for, the Camphill movement, which was initially inspired by the ideas of the late Rudolf Steiner. The movement is concerned in practice with the care of handicapped children, to which task it brings a coherent philosophy and a wealth of special skill and experience. A "holistic" approach enables it to see the problems of the handicapped child in the round, in a way which other workers in the field are only now coming to see as necessary for the best results, while not precluding a strictly scientific approach in detail. The book is in fact packed with acute and astute observations which must interest and excite anyone concerned with the growth and development of children, whatever his philosophy; but it should be approached with a certain caution by the layman not in a position to evaluate the material presented against some theoretical knowledge and personal experience.

It is set out in four parts, the first consisting of essays by a number of authors on what the movement calls "curative education", the second, of a long philosophical article by the late Karl König on "the human soul", the third, of a useful series of papers on the diagnosis, therapy and care of specific disturbances, the last, of a short biography of Rudolf Steiner in which Dr. König examines the genesis of his ideas on human nature. It is to be hoped that it will have a wide circulation and will attract the attention of all concerned with the care of the handicapped whether as administrators, teachers, physicians, social workers, or psychiatrists. Enthusiasts can be both irritating and boring, but they provide the impetus without which many worthwhile undertakings would never be begun, let alone carried through, and they deserve a hearing even when this involves hard work on the part of the audience.

TOO YOUNG FOR CRIME?

PETER BOSS: *Social Policy and the Young Delinquent.* 102pp. Routledge and Kegan Paul. 15s.

Any discussion of the problem of crime among young persons must evidently be affected by the view that is taken of the age of criminal responsibility. It is only fifty years since children of all ages were answerable in the general courts for their allegedly criminal acts. And the present juvenile courts (however informal their procedure and wide their discretion about treatment) retain the assumption that children should be subject to the due processes of law. Whether the age of criminal responsibility be eight, ten or twelve (those who say it should be sixteen are in effect excluding the possibility of any juvenile "crime" at all), the penal aspect of the matter is only part of the court's concern. So many other factors have to be considered—not least the responsibility of the parents—that it is being increasingly urged that the treatment of delinquent children should be more closely related to the educational and welfare services as a whole, and that a special agency should be created to deal with children who have hitherto been brought before the courts. Such proposals, whether in the form suggested by the Kilbrandon Committee of 1964 or by the Government's White Paper of 1965, have been vigorously contested, principally on the ground that an executive body would be given powers that properly belong to the judiciary and that they would mean further inroads into parental rights.

But there can be no doubt of the progressive shift in emphasis from the concept of punishment to that of the child's welfare, and Mr. Boss's book is a balanced and informed introduction both to the controversy and to its historical background. It is impossible to feel any satisfaction in the present situation. Statistics are not in themselves a total picture, but per 100,000 boys between eight and seventeen years, 918 were found guilty of indictable offences in 1938, while the figure in 1963 was 1,880. The comparable figures for girls are 62 and 215.

Mr. Boss's book is primarily intended for university students in social studies, and it is admirably directed to their needs. But his subject is of such general importance that his book can be recommended to a much wider audience.

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CRIMINAL INVESTIGATIONS

RICHARD JACKSON: *Occupied with Crime.* 301pp. Harrap. 30s.

"Crime", says the author, "causes suffering. There are worse ways of spending one's life than in fighting it." Those who knew Sir Richard Jackson while he was Assistant Commissioner C.I.D. at the Yard will agree that he was a dedicated and doughty fighter in the battle against the criminal. Called to the Bar in 1927, he was appointed in 1933 to the staff of the Director of Public Prosecutions; after twelve years there he was transferred, as Secretary, to New Scotland Yard, and seven years later became Assistant Commissioner in charge of the Criminal Investigation Department of the Metropolitan Police, a post which he held until his retirement in 1963. His long experience—which included a term of office as President of the International Criminal Police Organization—entitles him to express vigorous views on such matters as the present increase in major crime and possible methods of checking it, racial strife, and relations between the police and the public.

While admitting that "execution by hanging is horrible" and that there are strong emotional arguments against it, Sir Richard declares that "common sense and the almost universal opinion of policemen . . . suggest firmly that capital punishment is indeed a uniquely effective deterrent", though he does not consider it a "necessary or appropriate punishment" for *crimes passionnels*. If capital punishment is to be abolished completely it will, he asserts, have to be replaced by "life sentences which are really for life and there is likely once more to be a strong emotional clamour against them". Corporal punishment for adults, he considers, should not be reintroduced, although "the birch has some value for juveniles". Statistics are incomplete because they cannot include the "dark figure" of crimes never even reported to the police, and the author quotes Dr. Radzinowicz, Professor of Criminology at Cambridge, as calculating that "the crimes which are brought into the open and punished constitute no more than 15 per cent of the crimes which have been committed".

Sir Richard believes that the time has now come for the creation of a separately recruited and nationally organized C.I.D.—forerunner, perhaps, of one national police force instead of the present regional system—and his reasons are interesting and important, though not all his readers may agree with them. He is justifiably bitter about the "anti-police campaign" of well-meaning but misguided "liberals" (with a small "l") and impatient with "fashionable" sociologists who hold that almost every crime is due to mental sickness. This book is a well-written, factual and absorbing document with no unexplained technicalities to bewilder the layman.

Far Eastern Literature

MILESTONES FROM JAPAN

The Okagami. **Translated by Joseph Yamagiwa. 488pp. Allen and Unwin. £3.**

Japan's First Modern Novel: Ukigumo of Futabatei Shimei. **Translated and with a critical commentary by Marleigh Grayer Ryan. 381pp. Columbia University Press. £3 12s.**

These two books have as little in common as *Historia Regum Britanniae* and *The House with the Green Shutters*. The implied parallel is not, of course, exact; but it broadly indicates the differences in the dates, language and nature of the books concerned. *Okagami* and *Ukigumo* are milestones in the history of Japanese literature and, as such, their translations have been accepted by Unesco into the Japanese series of its Collection of Representative Works. Milestones make heavy reading and little sense unless seen in significant relation (both of distance and direction) to each other. The value of such books consequently lies less in the translated texts than in the translators' commentaries, and in both these cases the reader is well served.

Okagami (*The Great Mirror*) is a Japanese "historical tale" written anonymously about A.D. 1025 in the medieval language of the Heian period (794 to 1185). It eulogizes, with occasional criticisms, the Fujiwara Clan which provided most of the regents, chancellors and great ministers of that period. Its central character is Fujiwara Michinaga (966 to 1027), the greatest of that ilk. To demonstrate his splendour in fitting perspective, *Okagami* holds up "a mirror to the circumstances of many Emperors". A somewhat tedious account of fourteen emperors and twenty Fujiwara ministers (including Michinaga), covering the period 850 to 1025, concludes with a hodge-podge of Fujiwara clan-stories and irrelevant anecdotes "from ancient times". Through this clutter of now intolerably nameless names, of ineffective emperors and fly, finagling aristocrats, Michinaga emerges with a surprising inelegance and toughness. Fortunately born, he advanced rapidly by a mixture of luck, malfeasance and shrewd manoeuvre. Handsome, vigorous, ruthless and spectacular, an archer and a horse-breaker, he was also a rather bad poet, a drunken lecher (the diary of the Lady Murasaki who wrote the *Tale of Genji* records one successfully resisted assault), an embittered father, a vengeful enemy ("I will live to step on Kinto's face and shadow"), and a tyrannical but able ruler of Japan. "This world", he wrote, when in 1017 his daughter Takeko became the third to marry an emperor, "I do believe is mine." And it was.

Professor Yamagiwa's notes and appendixes confirm that range and depth of scholarship foreshadowed by his earlier studies in collaboration with Professor Reischauer. He illuminates every aspect of the book and properly emphasizes its importance first as a source-book of Heian history and, secondly, as initiating a whole genre of Japanese historical writing. Research has established *Okagami's* substantial accuracy: and though its catalogue of courtly anecdote and genealogical one-up-manship soon grows wearisome, its very irrelevancies demonstrate what was then thought relevant. The book's form, almost certainly derived from the Chinese historiographical tradition founded by Ssū-ma Ch'ien in the first century B.C., established a new Japanese genre which, succeeding the Nara style of the Six National Histories written in Chinese between 720 and 901, was still alive in 1771 when Arakida Reiko published the eighth and last of these "mirror-things".

The preface introduces two impossibly ancient men (Yotsugi, aged 150, at one point accurately describes himself as "a most fearful old man"), who yarn their way forward from babyhood. As they are quizzed and contradicted by subsidiary characters, their discussions provide a cleverly balanced version of history but, being constructed essentially for historical record, such books have no place in the development of Japanese creative literature. It is all solid milestone stuff. So much so that, when Yotsugi remarks "when men of ancient times wanted to say something, they dug a hole and spoke into it", one could wish Yotsugi yet more ancient than he claims to be.

By contrast, *Ukigumo (Drifting Clouds)* by Hasegawa Tatsunosuke, whose pen-name Futabatei Shimei derives from a profanity (*kutabatte shimae*), is a milestone marking the point where the Japanese novel turned, under European and specifically Russian influence, on to its present course. The book itself is not particularly interesting, being an analysis of Meiji society seen through the eyes of a Japanese version of the anti-hero as portrayed in Turgenev's *Diary of a Superfluous Man* (1850). As Mrs. Ryan's fascinating commentary points out, the superfluous hero, an agglomeration of deficiencies, is not easy to define. He is perhaps best figured in the Australian term, "a no-'oper". There is indeed but little hope for Bunzō. A minor civil servant in the new governmental machine established after the Meiji Restoration of 1868, he loses first his job and then his girl; and richly deserves to lose both. An utterly alienated man, he is that type of civil servant who, when requested by his superiors to produce an administrative stone, invariably produces an administrative fish; and then broods over the injustice of his reprimand. The girl, Osei, a brilliant study of the Meiji "new woman", may well be foolish to be fascinated by Bunzō's successfully time-serving colleague; but she is a real girl, the colleague that twerp of everyone's acquaintance.

The importance of *Ukigumo* lies in the entire novelty of this type of novel when it appeared in Tokyo between 1885 and 1887. Tokugawa novels of the preceding Edo period (1603-1868) are crude, loosely constructed and episodic; many are of a pornographic exactitude which, if Englished today, would blow the kerbs off the Charing Cross Road. Even when, as in *Ukiyoburo* or *Hizakurige*, there are flashes of psychological insight, these novels lack that sustained penetrative power to show the depth and development of character within a strong, simple plot which Futabatei learnt from study of Goncharov, Gogol, Turgenev and Dostoevsky. The way forward had been precisely mapped in *Shōsetsu shinzui* (*The Essence of the Novel*) published by Futabatei's friend and mentor, Tsubouchi Shōyō, in 1885, but it was Futabatei himself who first found the actual road. Similarly, the need for a new colloquial style of language was widely recognized, and new-style poetry (*shintaishi*) had already been published. But it was Futabatei who, after long study of the inadequacy for his purposes of the classical expository language (*bungotai*), of the allusive poetic language (*gabuntai*) and of the terse, cold intellectualism of *kambun-chō*, sifted the potentialities of Japanese narrative singing techniques (*shinnai bushi, tokiwazu* and *kiyomoto*), of the rhythmical metrical style of *jōruri* used in Tsubouchi's translation of Julius Caesar in 1894 and of the *yose* storytelling performances of such contemporaries as San'yūtei Enchō (1839-1900). It was thus Futabatei who invented that "unification of the written and spoken language" (*gembun itchi*) in which, however modified by his successors, lay the formidable future of the Japanese novel.

His claim of 1886 to be the herald of a new literary style for Japan has been amply, if sometimes curiously, justified. Thus, his realistic descriptive writing reappeared, almost unaltered, in Shiga Naoya's influential novel *Anya Koro* (*Journey in Darkness*) which came out in sections between 1922 and 1937. But it is the quaintest measure of his influence that the characteristically vague and uncertain ending of many modern Japanese novels is an imitation of the manner in which it was believed he had deliberately ended *Ukigumo*. Futabatei died in 1909; but it was not until the publication in 1953 of his journal for 1888, *Kuchiba shū: hitokagome* (*Collection of Dead Leaves: First Basketful*), that it was finally established that he had drafted three or four different versions of suitable additional chapters; but had, in the end, like Bunzō, come to no final conclusion.

SWEET AND SOUR

Basic Writings of Mo Tzu, Hsün Tzu, and Han Fei Tzu. **Translated by Burton Watson. 452pp. Columbia University Press. £3 12s.**

Not many years ago anyone doing a university course in Chinese in this country was more likely than not to have to glean what he could of the language, history and civilization from a handful of archaic texts among which a chapter or two from the works of the thinkers of the sixth to the third centuries B.C. were inevitably included. Luckily things are now changing: students familiar with the aphorisms of Mao Tse-tung now outnumber the undergraduates ploughing through the Confucian Analects.

As the remote past is gradually becoming reserved for the close attention of a suitably small number of specialists while the present comes into its own, it is now easier to think about China's philosophical traditions without too much danger of exaggerating their importance as keys to some essence of Chinese civilization that, once found, will make everything clear. A Chinese wanting to understand the west, after all, might possibly benefit from a brief glance at Plato in translation, though he could get along very well without it; he would be a fool if he devoted his main efforts to reading him in the original.

Professor Burton Watson makes no absurd claims about the significance of the books of political philosophy from which he has selected the chapters that make up this volume. They were first published a few years ago as three separate paperbacks, presumably intended for those American university courses which try to give a smattering of Chinese civilization without tears. All three books, products of a period of fairly rapid social and economic change, were once influential but were later excluded from the orthodox canon. The earliest of them, the book that contains the teachings of Mo Tzu, reacts to the growing wealth of the ruling class and the bloody rivalry between the nation-states of the day by advocating simple living and a return to the imagined virtues of a frugal past.

The importance of Mo Tzu and his later followers is hard to assess; references to them in the writings of other schools suggest that they were the Confucians' main rivals for centuries, but they are rarely found among the politicians and political experts who occur so frequently in the literature of the period. One can only conclude that their main efforts were not aimed at the courts. In some ways they anticipated the Gandhians: their strong moral tone and simple living was aimed not at overthrowing the social structure but at making it conform to stricter standards. They expressed their pacifism by going to fight in defence of states under attack. But Confucian realism—or hypocrisy—greased the wheels of history more effectively, and Mohism was wiped out.

Part of the credit for this success must go to Hsün Tzu, whose more sombre view of the world than that of the rival Mencian school did a lot to make Confucianism the dominant ideology of government even though his book went out of fashion by the T'ang period. Even harsher than Hsün Tzu was Han Rei: his monarch's guide to practical politics yields nothing in realism to Machiavelli's manual. But his policies were rejected by his ruler, and he was finally poisoned by one of his own students even more ruthless than himself.

While these, like any other translations from the pre-Ch'in thinkers, inevitably involve a certain amount of guesswork, random checks against originals show them to be remarkably faithful. They are also elegantly expressed in straightforward modern English and provided only with notes that are useful. The selection is sensible: all three of the original books are made up of self-contained chapters that tend, particularly in "Mo Tzu", to overlap or repeat each other, so that by taking whole chapters Professor Burton Watson gives us the main points without irritating breaks in the argument. Although fuller English translations of all the books have been done before, this selection is so much more readable that it is a notable contribution to making ancient China better known. Let us hope that the cheaper paperback editions are kept in print.

APPETISERS

Anthology of Chinese Literature. **Compiled and edited by Cyril Birch. 487pp. Penguin. 10s. 6d.**

If the reader can find nothing in this anthology to tempt him, perhaps Chinese literature is not for him. Unfortunately, the book cannot satisfy the appetites it creates, for even within a limited period so much survives of such high quality that an editor can do nothing but select extracts. Those who are already familiar with Chinese poetry in translation will probably be disappointed to find that so much space is occupied by shortened reprints of old favourites (like Arthur Waley's translations of Po Chu-I and William Acker's of T'ao Ch'ien) and it does seem unnecessary to devote so many precious pages to Li Shang-Yin when he is already to be found in good measure in the Penguin Classics' own *Poems of the Late T'ang*. But such carping criticism will soon be silenced by the translations from the little-known genre of rhyme-poems, the Han "fu", and from two charming, if melodramatic, Yuan plays, as well as many fine lyric pieces. There are some rather quaint and bloodthirsty stories among the Early Prose passages, but any tendency to dismiss this as crude stuff will be dispelled at once by the letter from the historian Ssū-ma Ch'ien in which he explains why he continued his *History* after dismissal and degradation on a false charge of treachery. The lofty sense of proportion displayed here can also be found in the *Testamentary Edict* of Emperor Wen of Han and, many centuries later, in the *Essays* of Han Yü (which also include his delightful *Proclamation to the Crocodile*).

This volume could well be adopted as a textbook in the art of translating; the translators are almost all scholars of repute, who combine faithful rendering of the original with readability, to a very high degree, while in some cases (for instance, Arthur Waley and Ezra Pound in the *Book of Songs*) we can compare two very different approaches to the same subject. When the companion volume appears, covering the generally less-familiar period from the fourteenth century onwards, the two will make a most valuable introduction to Chinese literature.

SUNG IS TO TEA

KŌJIRŌ YOSHIKAWA: *An Introduction to Sung Poetry.* Translated by Burton Watson. 191pp. Harvard University Press. London: Oxford University Press. £2 16s.

Until recently, Western readers have been acquainted with Chinese poetry chiefly through the translations of Arthur Waley or Ezra Pound, and so, though they may not have realized it, have rarely strayed into any period later than the T'ang dynasty (A.D. 618-906). Such a stopping-place would have the blessing of nineteenth-century Chinese critics, who claimed that at least one form of lyric poetry, the *shih*, reached a peak of perfection then from which the succeeding ten centuries can show nothing but a decline. In this book, Professor Yoshikawa surveys the *shih* poets of the Sung dynasty (A.D. 906-1280) and compares them with such T'ang masters as Tu Fu and Po Chu-I, already well-known in the West, in order to demonstrate that although they inherited a form which was technically perfected, the Sung poets could produce masterpieces which were quite different though equally compelling. In particular, he contrasts T'ang preoccupation with sorrow as the only constant element in human existence with a more philosophical acceptance of it, under the Sung, as one among many facets of everyday life, and he sums up his attitude to the two periods by comparing T'ang poetry to wine and Sung poetry to tea, less stimulating, but more constantly enjoyable. Professor Yoshikawa is a sinologist of the highest repute and it is a fitting tribute to him on his retirement that one of his works should thus become available to a Western audience.

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FRIEND OF THE FAMOUS

William Allingham's Diary. **Introduction by Geoffrey Grigson. 404pp. Centaur Press. £5 5s.**

William Allingham's Diary is a delightful book both for its unconscious self-portrait of a shrewd, sweet-tempered, unambitious, modest, unbelieving and talented minor Victorian literary man, and for its rewarding sidelights on many of the Victorian great, particularly Tennyson, Carlyle and Browning. It can be dipped into anywhere with pleasure, but to read it at a sitting is to get a strong sense of how the "poet of Ballyshannon", taken from school at fourteen and largely self-educated by his reading, kept alive through the years of his career as a customs officer in Donegal, the Isle of Man, London and the Isle of Wight (where he came to know Tennyson well, although he had met him earlier at Twickenham) his love of literature and youthful hero-worshipping enthusiasm for those who were producing literature in his time.

He wrote to all the literary figures of the day about their work, sometimes enclosing his own poems, and he pursued them on holiday leaves in London. Finally he gave up his post in the customs in 1870 and assisted J. A. Froude to edit *Fraser's Magazine*. Four years later, at the age of fifty, he married Helen Paterson, the illustrator, and succeeded to the editorial chair. He had longed for domesticity, and the marriage was a happy one. He left behind him when he died some pages of early reminiscences, many written-up conversations with the great for later sections of the autobiography that he did not live to complete, and the notebook-diaries, which are not continuous but run with various breaks from 1847 to 1889. *William Allingham's Diary* has been pillaged over and over again by biographers and literary critics. If it is not more widely known and appreciated, it is because, inexplicably, it has been out of print for so many years since it was first edited by Helen Allingham and D. Radford in 1907.

Without the *Diary* Allingham would hardly be read at all today. Turgenev commended his verse-novel, *Laurence Bloomfield* (1864), but mainly for non-literary reasons (and, in spite of Mr. Grigson's opinion, it is not one of the best specimens of this Victorian genre). Quiller-Couch included "The Fairies" in the *Oxford Book of English Verse*, and it is still recited in junior schools. C. K. Scott-Moncrieff took the first line of another of Allingham's lyrics, "Within a budding grove", for his inspired translation of Proust's title *À l'ombre des jeunes filles en fleurs*. These scraps would only emphasize the oblivion into which Allingham's work has fallen if it were not for the *Diary*, which restores to us his sharp eye, splendid ear, and unassuming good nature.

He never toadied to his nabobs but stuck to his own independent views. Carlyle and Tennyson talked much nonsense about Ireland, but Allingham always kept his temper. He is lively without being catty, vivid because nothing smothers his perpetual curiosity about people and places. "People say Mr. Allingham is to be your Boswell", Carlyle's niece told her uncle, and he replied, "Well, let him try it. He's very accurate". Allingham would have preferred to play Boswell to Tennyson, for whose poetry his admiration was unbounded, but he appreciated the compliment. His genuine affection for Tennyson and Carlyle is everywhere obvious. Browning's talent was admired, but like other good judges he found something wanting in the man. Leigh Hunt, Rossetti and the P.R.B., Morris, Emerson, Clough, Jenny Lind, Tyndall, met or discussed, file past in the diaries. Patmore shows him the "butcher's account-book" containing the then still unpublished *In Memoriam*; he notes Tennyson's delight in the "stercoraceous element" in Rabelais; he records Carlyle's grumble that more attention is paid to *Sartor Resartus* than to *Cromwell*; he remembers Browning rejoicing over the first two volumes of *The Ring and the Book* ("It's admirable! I've ever so much more to tell") and his own "uneasy conscience" because he had felt that nothing less than unreserved praise would do. Tennyson's acute remarks on Baudelaire and Shelley, Rossetti's whoop for *Wuthering Heights* ("... a Koh-i-noor among novels") are set down by a reporter who recreates honestly for the reader the interest originally felt. "I care for my old diaries", wrote Allingham, "for the sake of the Past. . . ." The past comes alive again in many of their pages.

Obviously, this is a welcome reprint, but it is a pity that it has to belong to such an expensive series as the Centaur Classics and that the general-editor, Mr. J. M. Cohen, should have taken in this instance such a narrow view of his responsibilities. Some books in the series are "edited and introduced", others simply "introduced". *William Allingham's Diary* falls into the second category. It has an appreciative but too brief introductory essay by Geoffrey Grigson, which is excellent about Allingham the man but tells us nothing about the present whereabouts of the diaries or what Mrs. Allingham chose to omit from them in 1907. If these questions were beyond Mr. Grigson's brief, it is to be regretted. The body of the book here is a photographic copy of the 1907 text, "further editing being confined to literals and the deletion of some notes that are now irrelevant". But is this good enough—especially at a price of five guineas? In fact, some irrelevant notes remain and most of the original illustrations have silently disappeared, but these are venial matters. The chief disappointment is that Mr. Cohen should have settled for a mere reprint. It prevents the correction of errors in Helen Allingham's linking narrative (for example, her husband cannot have stayed with Mr. and Mrs. A. H. Clough at University Hall, London, in June, 1850, because Clough remained unmarried until 1854) and will probably postpone for many years the new *edition* of the diaries that we had the right to expect in 1967.

BIG ALFRED AND THE CRITICS

JOHN D. JUMP (Editor): *Tennyson: The Critical Heritage*. 464pp. Routledge and Kegan Paul. £2 10s.

One of the rare derogatory voices raised during the poet's booming later years declared that posterity would never speak of his era as "the age of Tennyson". He was wrong; allowing for a major shift of emphasis, this is precisely what posterity would like to do. Posterity, vested in ourselves, can look back on the Victorian heyday as (apart from its more constructive features) a time of grandiose expansion and ambitious developments, all, like its stabilized social and moral ethics, meant for permanence. Posterity looks out on the sorry ruins of the permanent; and it sees the poetic father-figure pricked like a child's balloon, its gas expelled.

Perhaps, on an anxiously close view, not all the gas. Around the early 1930s a section of higher criticism began warning the noisier sceptics to "follow that lord; and look you mock him not". The restored Tennyson has shrunk considerably; stript of his clouds of glory and more than half his output, the naked bard is human and sincere.

The Critical Heritage shows, as do all the volumes in this excellent series, the rising, not descending or recuperative, phase of reputation. Tennyson's very long life gives his case a special interest in that all the critical views collected here, ranging from 1831 to 1891, were written during his lifetime. They show, in general, an unusual display of reciprocation between writer and reviewer. Tennyson, like Hardy after him, was agonizingly sensitive to bad reviews, but unlike Hardy he was eager to learn from them and remodel himself. The difference is that Hardy never aimed at popularity (even if he enjoyed his years of fame) whereas Tennyson evidently intended, from early on, to be the poet of the age. The apparent humility is a factor of his personal ambition. Both ambition and humility played a part, along with wounded pride, in that long but not idle retreat from the market known as the Ten Years' Silence.

He was taking a risk with his bubble reputation when he had published only the two volumes of 1830 and 1832. It is a measure of his poetic promise that when the 1842 *Poems* appeared the critics leapt in with recognition. Some were admittedly friends, although he had lost Hallam whose 1830 eulogy, weighted with much solemn introductory matter, had pronounced him "a poet in the truest and highest sense". Other reviewers of the early poems had been more critical; but it was the cheekily wicked J. W. Croker who, having previously "killed" Keats in the *Quarterly*, sharpened his blade to destroy young Tennyson. He performed the job exclusively on sarcasm, quoting for simulated praise all the absurdities, ineptitudes and other passages he could mock and misinterpret. Since the poet was robust and not given to dying, Croker lost one myth but succeeded in pricking his poetical Beauty into ten years' sleep.

After 1842 the steady expansion towards institutional status was checked only by the 1855 *Maud* with its appalling advocacy of war as therapy for the diseased, unwholesome mind. It is notable that not one of the critics Professor Jump picks out had thought of treating the narrator as a dramatic figure in the Browning manner; in the eyes of all he was uttering Tennyson's views. Sandwiched between the sturdier *In Memoriam* and the charmful *Idylls*—on which Gladstone wrote a long admiring essay—*Maud* was swallowed down without further tasting. Bagehot, to be sure, is seen carrying on the moral protest into the Lancelot-Guinevere-Arthur relationship with its "disagreeable and disenchanting something", but he does not condemn the poet for introducing it. Tennyson was now a public figure, crowned with "this laurel greener from the brows" of Wordsworth, approved by the Queen (for once in accord with Gladstone) and a boon to his publisher. The craggy Walt Whitman publicly conveyed America's "thanks and appreciation" for so superb a character. Only Arnold and Hopkins retain the cool academic method of assessment, taking him up on points of style and language. This type of analysis is half a compliment.

But the discordant voice rang out in 1869 with no delicacy or ambiguity. What astonishes today is the identity of the rebel. Alfred Austin was a little man, half swamped by Tennyson's laurel when it fell on him. His verses were pretty, impoverished, unmemorable. Nevertheless, he borrowed the trumpet of a prophet to debunk Tennyson, posing as mouthpiece of "an independent few". Tennyson, he proclaimed, was a mere third-rank poet without one "sublime thought sublimely expressed" in his entire range; his poetical pitch was too low for posterity to hear him. The immediate popularity was due simply to his sharing the poetic littleness of the period, which "liked" him because he voiced its domestic preoccupations.

By this date, however, the Laureate had grown a skin impervious to mosquitoes. Although Little Alfred had buzzed with his utmost volubility his own poetical pitch was too low for his censure to reach Big Alfred's ears; he was writing, in this one instance, for posterity. Among the many instructive facets of an entertaining book is this disclosure of Austin as a journalist.

DICKENS EXPLORED

CHRISTOPHER HIBBERT: *The Making of Charles Dickens*. 321pp Longmans. £2 5s.

ROSS H. DABNEY: *Love and Property in the Novels of Dickens*. 175pp. Chatto and Windus. 21s.

Mr. Hibbert has an excellent subject for his book: the early life of Dickens, up to his first triumphs as a novelist, and the ways in which these experiences of his childhood and youth affected his later life and work. This is certainly a familiar topic, but no book-length study has been devoted to it since Robert Langton's (1883, enlarged 1891). Mr. Hibbert acknowledges that he is no Dickens scholar, but he has read widely in the voluminous biographical material that has become available since Langton's time, and, as one would expect from so practised a writer on biographical and historical topics, he has produced a splendid narrative. He writes well, and has Dickens to quote on every page (though sometimes, from sheer delight, he quotes irrelevantly: three plums, for instance, about schools in the novels, after which he admits that they have nothing much to do with Dickens's own schooling, which is under discussion). The biographical interpretations are generally sound, until in the final chapters and epilogue speculation too often does duty for fact in the account of Dickens's marital difficulties.

This is not, however, the "masterly biography" proclaimed by the optimistic blurb-writer. It will delight and inform the general reader, but it adds nothing substantial to the knowledge or understanding current among students of Dickens, and on the occasions when some unfamiliar fact or assertion appears, the specialist will often find insufficient documentation or argument. Thus, there are many statements that so-and-so is the model for such-and-such a character in the novels; but there is so large an accumulation of myth about alleged Dickens "originals" that biographers and commentators should be cautious about giving currency to what they cannot prove. Moreover, Mr. Hibbert's command of fact becomes weaker the farther he gets from Dickens's childhood. For instance, his phrase about "Phiz", that "he illustrated the later numbers of *Pickwick* and several of Dickens's other books", hardly suggests the importance of "Phiz", as the illustrator of almost all the novels up to *A Tale of Two Cities*. Or this sentence: "Before Dickens settled down to write *Great Expectations* he came back to Chatham to revisit the scenes of his childhood." Mr. Hibbert then quotes from *Dullborough Town*, one of *The Uncommercial Traveller* essays, first published in June, 1860: but Dickens had no need to come back to Chatham specially by then, for he had owned Gad's Hill, a few miles away, for the past three years, nor does there seem to be any evidence that he had begun to think about *Great Expectations* at the time when he wrote this essay. Mr. Hibbert takes the whole essay literally, however: "that evening he had dinner with Lucy Stroughill, who had married a doctor", and so on. One needs more than Dickens's assertion to this effect, in such an essay, before it can be stated as fact that he did renew his acquaintance with this childhood sweetheart, and that she was married to a doctor, and was now fat . . . (a reprise of the Maria Winter affair, already treated in *Little Dorrit*?).

Some aspects of the early Dickens are under-explored. Space is found for some not very relevant chapters about Dickens's later love-life; it would have been better to have expanded the perfunctory account of his early reading, and to have discussed more fully the evolution of his social and political ideas. All that is said about the *Morning Chronicle*, for instance, is that it had "an excellent reputation as an independent liberal paper with a fine standard of journalism, and Dickens felt justifiably proud to be working on it". But any serious examination of the making of Charles Dickens should include a full discussion of his debt to the ethos of this newspaper and to its editor John Black ("my first hearty out-and-out appreciator", as Dickens recalled). John Stuart Mill asserted that Black was "the first journalist who carried criticism and the spirit of reform into the details of English institutions", introducing into newspaper discussion Bentham's opinions on legal and judicial reform. This is very much Dickens's area, but Mr. Hibbert has nothing to say about Black, and little on other ideological and literary influences on the young novelist.

One strength should be mentioned: Mr. Hibbert writes well and very helpfully about London topography. "He describes London like a special correspondent for posterity", wrote Bagehot in 1858, but posterity often needs such guidance as Mr. Hibbert offers around the changing pattern of Dickens's London. And another cause for gratitude: he quotes amply from *Sketches by Boz* and *The Uncommercial Traveller*, reminding us of Dickens's brilliance as an essayist, which is often forgotten.

Bagehot provides a text for Mr. Dabney's book, too. In most novels, Bagehot complained, money simply grows, is taken for granted: "Mr. Dickens is not chargeable with this omission. He perpetually deals with the pecuniary part of life." Mr. Dabney concentrates on one manifestation of this interest, the ways in which the love-stories and marriages in the novels are subject to, or achieve freedom from, considerations of money and social prestige. This inquiry takes him, perforce, through many of Dickens's weaker patches: through such specimens of staginess as Harry Maylie's protestation:

> Such power and patronage, such relatives of influence and rank as smiled upon me then, look coldly now; but there are smiling fields and waving trees in England's richest county; and by one village church—mine, Rose, my own!—there stands a rustic dwelling which you can make me prouder of than all the hopes I have renounced, measured a thousandfold.

One is reminded of the formal syntax in which the straight parts of the drama were then so strangely expressed ("Hold! You fly not! That passion burns in my veins, which, if you refuse to satisfy, force shall compel"). Mr. Dabney is too brief in his references to the hoary conventions of plot and character that lie behind so many of Dickens's love-situations—amorous and predatory widows, long-lost wills and unrecognized relationships, affluent uncles and aunts who provide dowries and competences in the penultimate scene. But he has many intelligent observations on the function of this theme in the novels.

His heroes and heroines rarely provide the quantity of interest that their place in the plot would seem to warrant, and even in the later novels, when he certainly offers something more central and convincing than the Harry Maylies and Mary Grahams, he often produces with effort what would have been a quite ordinary achievement for Anthony Trollope. Mr. Dabney rightly shows how Dickens's command of the love-and-money theme shares in, and contributes to, the later artistic development. He makes some pertinent criticisms of the adequacy of some of the later heroines, especially Esther Summerson and Amy Dorrit, and predictably finds in *Great Expectations* and *Our Mutual Friend* the most satisfying explorations of romantic love and the corruptions of easy money. There is a particularly searching discussion, on the way, of David Copperfield's marriage with Dora, about which Mr. Dabney well remarks that David repeats—unnoticed by himself or, apparently, by his creator—the marital brutality of Mr. Murdstone towards Clara Copperfield. Here some reference to Dickens's own love-life might have helped, but Mr. Dabney eschews biographical aids.

German Literature

NO GERANIUMS, BY REQUEST

KARL MICKEL: *Vita nova mea.* 91pp. Hamburg: Rowohlt. DM10. ERICH FRIED: *Anfechtungen.* 80pp. Berlin: Klaus Wagenbach. DM5.80. JULIANE WINDHAGER: *Talstation.* 65pp. Hamburg: Hoffmann & Campe. DM10. ROLF DIETER BRINKMANN: *Was fraglich ist wofür.* 56pp. Cologne: Kiepenheuer & Witsch. DM5.80. WALTER HÖLLERER and RENATE VON MANGOLDT: *Ausserhalb der Saison.* 69pp. Berlin: Klaus Wagenbach. DM5.80. GÜNTER BRUNO FUCHS: *Zwischen Kopf und Kragen.* 67pp. Berlin: Klaus Wagenbach. DM5.80.

The most valid trend in German poetry today is towards a new realism, towards poetry that is unambiguously "criticism of life". Günter Eich set the tone for a whole decade when he said in 1959 that the poet must adopt a critical attitude towards reality and not "decorate the slaughter-house with geraniums". Brecht, for his part, had written as early as 1940 that poetry is more than mere self-expression, and his motto "Die Wahrheit ist konkret" ("truth is concrete") has remained a useful antidote to poetic horticulture. In about 1956 geranium-growing (neo-surrealism and *Naturlyrik*) began to give way to the new poetry which in practice followed the example of Brecht and Eich in being spare, down-to-earth, and concerned with particulars. Art was again no longer enough. Precise colloquialism and personal commitment became the features of the best new poetry; the radical abstractism of much "concrete poetry" and the overblown blooms of some of the "new fantasy" poetry can perhaps be discounted as attempts to express the age in the wrong way. In recent years this poetry has come from East and West alike. The old Iron Curtain dividing east German socialist realism from west German aestheticism has begun to collapse, and today political commitment is likely to come from the west, lyricism from the east (from which the best poetry has recently come: Huchel, Bobrowski, Kunert, Mickel, *et al.*). Among the volumes under review those by Fried and Mickel are outstanding examples of the new poetry.

Karl Mickel was born in 1935; he teaches Economic History at Humboldt University. *Vita nova mea*, which contains poems dating from 1957 to 1966, is the revised edition of a collection which came out from Aufbau-Verlag in 1966 under the same title. Mickel, who first attracted attention with the excellent, highly controversial anthology *In diesem besseren Land* is one of the outstanding younger poets of eastern Germany. In March, 1965, the late Johannes Bobrowski said that he considered him to be "one of our real talents"; he added that the poets of Mickel's generation (e.g., Heinz Kahlau, Volker Braun), who have grown up in eastern Germany, were all in varying degrees Brechtians. That Karl Mickel has in fact been influenced by Brecht is evident from his new collection; his admiration for Klopstock (a strong influence on recent east German poetry, e.g., Bobrowski), Goethe, Schiller, and Heine, is equally clear. It is the laconic, sceptical dialectician Brecht from whom he has learnt, and above all the Brecht of the *Studien* (parodies) and love-poems. Thus Brecht's "inversion of existing material" (R. Grimm) is seen in Mickel's updated adaptation of Donne's "The Sunne Rising" and in his sonnets, many of which are "counter-sonnets". The best poems in *Vita nova mea* are the love-poems in which (*pace* Brecht's *Sonette*) the "tough" realism gives an impression of genuine tenderness. But—and this needs stressing—Mickel is no mere "Brechtian". His work has its own distinctive tone and a strongly lyrical element which—surprisingly perhaps—owes little to Johannes Bobrowski. What he does share with Bobrowski is a wide knowledge of the past and an obvious love of the poetic tradition to which he is a most promising newcomer.

Erich Fried is the most prolific poet writing in German today; he is also one of the best. The poems in this new collection represent his work from 1964 to 1967 (apart from the Vietnam cycle *und Vietnam und*, 1966). Fried's early work was a sort of solemn, abstract linguistic game in which the obsessive punning represented the poet's feeling of *Ausweglosigkeit*; it seemed as though he had little to say. But since *Reich der Steine* (1963) verbal inventiveness has been most effectively allied to political and social commitment. It seems to have been the political follies of the time that gave the poet what he was seeking, for, as he says in "Der Weg ins Idyll":

Je ärger die Zeiten
desto friedlicher wird es in mir
(The worse the times
the calmer I become)

Once he had found the need to criticize life in Brecht's and Eich's sense, his work gained the content which it had lacked, and his formal brilliance quickly turned him into one of the most considerable poets writing in German. His new collection—his most lyrical yet—shows that his range has been further extended and should do much to add to his reputation. A volume of selected poems, now overdue, would reveal his formidable talent to the full.

Juliane Windhager is known in her native Austria as a novelist and a prize-winning poet and radio-playwright. As Karl Krolow said when presenting her with the Heine-Taler (1966), her new poems have a typically Austrian lyrical quality, are full of melodious grace and charm; but for all their "southern" *melos*, the diction and occasionally the imagery of these poems seems strongly indebted to Eich's work of the mid-1950s:

Geheimschrift von Blättern
auf dem Asphalt
ein Muster
von Zitrus und Honig—
die Order.
(Secret writing of leaves
on asphalt
a pattern
of citrus and honey—
order.)

(Here even the *tanka*-like structure is reminiscent of Eich.) The combination of these two elements produces poetry that is often pleasing to the ear, albeit somewhat dated. This poetry is markedly Austrian; and from this spring both its strength and its ultimate weakness. For all the lyrical grace, there is little real feeling or sense of compulsion here. The language is sensuous, but the poetry is curiously dispassionate. One is left wondering whether this *Naturlyrik* is strictly necessary.

Rolf Dieter Brinkmann (born 1940) is the author of two volumes of short prose. *Was fraglich ist wofür* is his first book of poems. In it there is a deliberate, sometimes aggressive, determination to be with it (from a formal point of view) that does not conceal the fact that he really has nothing to say. The all too frequent paradoxes are verbal rather than real, the syntactical forms seem merely contrived. It is, in short, impossible to avoid the conclusion that this is intellectual would-be-poetry rather than the real thing.

Ausserhalb der Saison consists of nineteen abstract photographs by Renate von Mangoldt (dating from 1961-62) and three rather "artistic" poems by Walter Höllerer (written in 1966) which complement the photographs; together they form an effective evocation of deserted hop-gardens in winter and make a pleasant, slight volume.

Günter Bruno Fuchs is an eccentric and prolific literary all-rounder and graphic artist who has published mostly poetry (his most recent collection, *Blätter eines Hof-Poeten & andere Gedichte*, 1967, was reviewed here on September 28, 1967), but also a novel and short prose. In this country he is best-known as editor of the anthology of "nonsense-verse" *Die Meisengeige* (1964). He is above all a satirist; his work has something of the irreverent, irrepressible inventiveness of Günter Grass, but is at its best when his fantasy has a polemical point, that is, when it is clearest that the strong "nonsense" element in his work is more than mere nonsense. This new volume of prose sketches will delight admirers of his off-beat poetry.

CLANDESTINE MESSAGES

WOLFDIETRICH SCHNURRE: *Was ich für mein Leben gern tue.* 213pp. Neuwied: Hermann Luchterhand. DM19.80.

Wolfdietrich Schnurre was born in 1920 at Frankfurt am Main; he grew up in north-east Berlin in the grim inter-war years. His education, begun in a Socialist primary school, was continued during the six and a half "futile years" which he spent in the German army, and completed by the emergence of the *Wirtschaftswunderland* and the erection of the Berlin Wall. He lives in west Berlin. From 1946 to 1949 he worked as a film and theatre critic; *Rettung des deutschen Films. Streitschrift* (1950) was his characteristically forthright and provocative first book. In 1947 he was co-founder of the highly influential and latterly increasingly controversial "Gruppe 47". Being passionately opposed to any form of "establishment", he subsequently left both "Gruppe 47" and the west German PEN. During the past decade and a half he has published novels, stories, poems, and radio and television plays which have brought him many prizes, including the *Fontane-Preis* (1958). He is also a brilliant graphic artist (see the illustrations in this new volume).

Herr Schnurre's main works include the witty satirical "novel" *Sternstaub und Sänfte* (1963); the "novel in stories" *Als Vaters Bart noch rot war* (1958); the story-collections *Die Rohrdommel ruft jeden Tag* (1951), *Eine Rechnung, die nicht aufgeht* (1958), and *Man sollte dagegen sein* (1960), as well as many other books of humorous, grotesque and satirical short-stories (collected in *Die Erzählungen*, 1966), fables and prose-sketches; the savagely polemical "confession" *Schreibtisch unter freiem Himmel* (1964); three volumes of poems (*Kassiber*, 1956; *Abendländler*, 1957; *Kassiber und neue Gedichte*, 1964); a dozen radio plays, and several television plays.

Herr Schnurre was one of the first and most gifted of the younger German "committed" writers to emerge after the war (cf. Günter Eich, Klaus Roehler). He learnt, presumably, from Brecht; but his work is closer to that of the great Berlin satirist of the previous generation, Kurt Tucholsky. Many of their targets are—necessarily—the same. In Herr Schnurre's hands poetry becomes a deadly weapon, although he can also write lyrical poetry of great tenderness. He shares Tucholsky's passionate integrity, idealism, and sense of humour, but is a far more considerable poet than his predecessor. Asked why he writes poetry, he patiently replied that poetry forces the writer to weigh his words and enables him to be direct. He gave another reason too: "Because I want to record my disquiet." It is the spare, direct style and the moral commitment combined with a rather "English" sense of humour that typify his work. Like Günter Eich, he has an "anarchic instinct"; his most pointed poems are entitled "Kassiber", a Yiddish word denoting a "clandestine message passed into or out of prison". Herr Schnurre is among the many postwar German writers who believe that man must prove his humanity by his refusal to be indifferent towards any form of inhumanity. Art alone is not enough, hence his scathing—and very funny—attack on Rilke's aestheticism in the poem "Rainer M. Orpheus".

Like Brecht and Tucholsky, Herr Schnurre is a *Wahrheitsfanatiker*. He is not so much a born satirist (as is often said) as an enforced one; but he is a moralist and a puritan at heart. For all his poetic concern with the uncleanness of the German language after Hitler his ultimate concern is an ethical one; he is concerned with truth, humanity, and human dignity in an age when these things count for little.

Was ich für mein Leben gern tue is a brilliant (and admirably produced) collection of prose-sketches which both shows Herr Schnurre's range and bears testimony to the autobiographical origin of much of his work, to which it provides an excellent introduction; this is especially true of the impressive essay ("Das verzerrte Gesicht") on satire, Swift, and the limitations of Swiftean satire. From the outset Herr Schnurre's ideal was "a humane form of literature". Like so many Germans in 1945, he felt guilty, angry, shattered by the disaster which his country had brought upon itself. He started writing in order to come to terms with himself, but has become increasingly concerned to counter man's lemming-instinct. The skeletal language remaining after the Nazi *Götterdämmerung* seemed to him to lend itself to satire—a satire motivated not by the misanthropy which he rightly ascribes to Swift, but by despair and a paradoxical belief in mankind. His claim to have produced a more humane and realistic form of satire than Swift (with whom he is frequently compared, Swift's work having long been well known in Germany) is justified. He possesses Swift's clarity, incisiveness, and irreverence, and is certainly capable of hatred (e.g., of war, the military, violence, totalitarianism, hypocrisy, &c.); but he is not embittered, and even his most polemical writings contain real warmth. He knows very well that "Unmenschlichkeit provoziert Unmenschlichkeit" ("Inhumanity provokes inhumanity") i.e., that it takes humanity to counter inhumanity.

All along Herr Schnurre viewed satire as a starting-point, a provisional stage on his way to "the literary no-man's-land that begins beyond satire". In "Das verzerrte Gesicht" he describes this region in which he is at home as a writer and which is "only ostensibly a literary region" because it is essentially an ethical region, a region where dream and reality have equal validity, a *human* region. He is the most humane of writers; the love of life which underlies his satires is "die Liebe der Alge zum Meer"—something elemental, something which he cannot help feeling, and something which makes him the very opposite of the misanthrope which a standard handbook so unjustly labels him.

BÖLL'S ESSAYS

HEINRICH BÖLL: *Aufsätze, Kritiken, Reden.* 510pp. Cologne: Kiepenheuer & Witsch. DM14.80.

WILHELM JOHANNES SCHWARZ: *Der Erzähler Heinrich Böll.* Seine Werke und Gestalten. 129pp. Bern: Francke. 7.80 Sw. fr.

Aufsätze, Kritiken, Reden reflects Heinrich Böll's reactions to books, politics, religious topics and various aspects of German society, mostly during the past ten years. It is a volume which gives an extensive series of often vivid impressions of the author's personality in spontaneous critical confrontation with aspects of his immediate environment. Some literary personalities are summed up, books on Ireland find sympathetic consideration, works relevant to Germany's recent past and writings on Roman Catholic issues awaken strong feelings from the author. The moods can be playfully satirical or directly indignant, and are at no time complacent. It is less the arguments or the material presented that arouse our attention than those personal and narrative elements which give many of the articles a distinctive flavour.

The essay on the Ruhr is perhaps the most impressive single item, with a variety of colourful and homely episodes, neatly arranged documentation and some strong lyrical-rhetorical passages. The interview with Marcel Reich-Ranicki allows Herr Böll to express himself concisely on a number of personal and literary issues—his sense of indebtedness to Kleist and Johann Peter Hebel among German authors, his hope to find his way back to the short story, which is "still the most beautiful of all prose forms", and his interest as an author in, basically, two themes, love and religion.

It is difficult to see what positive use Herr Schwarz's study will be to readers of German who have already been provided with a considerable amount of critical literature on Herr Böll. Herr Schwarz writes with clarity, but there are repetitions of comments and plot-summaries in different parts of the text, and his general approach to Herr Böll's writing hardly does justice to this author's achievement.

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CAUSE FOR PRIDE?

"About the one project announced this year which has given us any cause for pride", writes Mr. John Mortimer in an outstanding, if deeply pessimistic essay in last week's *New Statesman*, is—guess what?—the plan for the new National Theatre building on the South Bank. And Sir Laurence Olivier too has presented his (or Mr. Denys Lasdun the architect's) project as if it were some slight compensation for our country's apparent decline into its dotage. It is perfectly true that in this winter of our discontent (or disgruntlement, perhaps) the arts in this country, with the theatre prominent among them, are livelier than they ever were in more prosperous times, and that London, if no longer wholeheartedly swinging, is an extraordinarily interesting and amusing town in which to be. Perhaps the really flourishing part of our cultural life is not so much the creative side—for although this is large and active it has still to throw up any dominating genius—as the interpreters, whether musical or theatrical, and above all the audience. But the enormous extension of this audience in the past twenty-five years, together with the still rising level of performance and presentation and general cultural education, has given us a climate and a reputation of which we can indeed be mildly proud.

It is embarrassing, however, if this is all we have to be proud of. Not so much because Cecil Rhodes figures are in any way pleasanter than Henry Moore figures to look up to: very much the contrary. But as soon as culture becomes a national export and an object of national propaganda and self-recommendation it begins to move in something of a false atmosphere, to appear in surroundings and trappings that do not suit it. It is easy to seem inconsistent and ungrateful about this: we have no doubt all criticized past governments for their neglect of the world of the arts and groaned over Royalty's apparent preference for the animal kingdom, and here we are now gloomily noting the artist's absorption into the acknowledged Establishment, whether at the Royal luncheon table or among the political and public servants in the Honours List. All the same the focusing of so much unaccustomed attention, not to mention increased public money, on the arts is bound to create new problems. It is not just that the arts have won their changed status on their own merits, as it were. The apparent decline, or perhaps stifling, of our national qualities in so many other fields has left a gap in the British mythology into which artists and musicians and playwrights and dancers are involuntarily being moved.

Unfortunately this comes at a time when critical standards are thoroughly muddled. *The Observer's* new year appeal for "subsidized poetry" followed immediately by "decent lavatories at all garages" may be flippant, but it is not unsymptomatic of a climate in which motoring and the arts get treated as equal aspects of our leisure—a kind of sexless extension of the women's pages—and works of art become subsidiary to the magic of the sums paid for them. It simply is not an easy time for the critic. He can earn better than ever before, but he has still not come to terms with avant-gardism and the modern movement, whose myth easily unbalances him, not least because there are still people to whom the first principles of that movement have to be explained, while the total permissiveness now obtaining in the arts leaves him apparently without standards. The huge output of our culture swamps him. To quote our front-page article, "one man in fact simply can't know enough". Increasingly the arts become a matter for consideration by specialists, which, as Ernst Krenek has been cited as saying, leads to the neglect of the "total emotional experience" and the widening of the gap between art and audience. This happens even to arts once notorious for their mass appeal, such as the cinema (as witness the books reviewed on pp. 15 to 16) and now the comic strip (Li'l Abner in the *London Magazine* and Peanuts in *The Observer* are being ennobled in this way). Not that criticism of the prevailing mass art is much of a vindication of the non-specialist. Indeed it is a pity that television criticism cannot be farmed out (like book reviewing) among people more familiar with the subject of the programme under review. The present critical check on programmes is not nearly stringent enough.

Are there then any good resolutions to be offered to those concerned with criticizing and reporting the arts? They might for a start do more to combat the kind of instant consumption of the serious work of art—instant publicity, instant dismissal and so on—mentioned in Mr. Willett's article, while at the same time paying attention to the really ephemeral work which is meant to go off with a bang. They should prepare for amateur, part-time art to become a good deal more important than it seems at present, for the quality barrier separating amateur from professional is becoming less self-evident. They should try to find a clear standpoint from which to judge, among the general confusion, and should be less hesitant than they now seem to be about wholeheartedly applauding excellence when they find it. They should do what they can to encourage the development of smaller cultural entities, whether in communities or in regions, where it may become possible once again to view a culture as a whole, and where the bonds between audience and creative artist can be closer than they are in a nation of fifty million. Finally, they should not confuse quantity with quality, or assume the provision of large sums of money for the arts (or the publication of 29,619 titles in a single year, for that matter) to be in itself a matter for self-congratulation. The only proof of such a pudding is in the eating.

Whether the arts can really serve as a substitute for our vanished pomp and circumstance, or even our rapidly vanishing sanity and self-respect, is a rather larger question. The analogy of Weimar Germany, which also had a very brilliant period of post-imperial artistic renaissance before the Nazis marched in and crushed it, is not encouraging. At least we must remember that culture, like sex and drugs, can be an opium, if not for the whole people, anyhow for its less television-sodden portion. Nor do the arts always flourish best in an atmosphere of official approval, though only a fool would call for the opposite. At the same time, if the British Isles can indeed act as a centre of artistic and intellectual creativity in a changed world, which at present they seem fully qualified to do, then they still have an important contribution to make to human affairs, and one which need not be at all unworthy of our past. Artistic *and* intellectual: the two aspects somehow are linked, for all the apparent fragmentation of our culture. In this connexion it is worth recalling that if our government is to take this creative role at all seriously then it must soon produce a scheme for the British Museum Library that is convincingly better than the one which it so petulantly scrapped in 1967. And, yes, let us please have a favourable decision about the National Theatre building this year too. Preferably *not* as our only cause for pride. . . .

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LETTERS TO THE EDITOR

AFTER THE ASSASSINATION

Sir,—John Sparrow states in his article "After the Assassination" (December 14), that Mark Lane and I "worked together for a time on their investigations". This statement is completely false and without foundation. I never worked, cooperated or was associated with Mark Lane. I am sure that this was an honest mistake on Mr. Sparrow's part, and he did not intend to impute guilt by association to me, but I do not think that he would want such a fiction presented as fact under his name.

I should also like to point out that his charge that I misquoted some of the Commission lawyers is at least questionable. To be sure, the fact that I took notes during my interviews and submitted these notes as part of my thesis research is not in itself a reason to presume that the notes were accurate. But neither can the protest of these lawyers, made more than a year after the interviews and without the benefit of notes, be taken at face value. Some evidence of this problem can in fact be found in the example Mr. Sparrow cites: Joseph Ball claimed that I had interviewed him "once only, for about ten minutes in the lobby of a hotel". No doubt Mr. Ball was sincere in his memory of the event, but when I later told him that we had breakfast together in the Regency Hotel in N.Y. *with a client of his* on June 24, 1965, he admitted that he must have been mistaken. In any case, I believe Mr. Sparrow is quite right in suggesting that interviews are not the best evidence of the conditions under which the Commission worked. After my book was published a good deal of further evidence was released from the National Archives which, I believe, supports the conclusion I reached that the staff laboured under severe time pressure in writing the reports. The payroll records, for example, show that most of the staff lawyers worked less than half-time, and many of the lawyers who had conducted the field investigation had left before the Report was written. I should also point out that there also was some evidence that the lawyers had paid more attention to some problems than I had gathered from my interviews.

One final point. Mr. Sparrow's charges that my argument that the Commission suffered from a conflict in purposes was based on an out-of-context quotation. However, he neglects to say that I state this in my book: "Although the Commission's discussion of this problem gives some insight into the Commission's dominant purpose, conclusions cannot be based on what are, in fact, selected and possibly out-of-context statements. . . . The dominant purpose becomes clear not so much from the dialogue as from the Commission's subsequent course of action." I don't think, therefore, I was as guilty of deceiving the reader as Mr. Sparrow suggests.

EDWARD JAY EPSTEIN.
295 Harvard Street, Cambridge, Mass.

Sir,—On December 14 Mr. John Sparrow has succinctly described my book *Oswald: The Truth* as "a compound of bad logic, bad English, bad temper, and bad taste".

I plead guilty to the second count. English is not my mother tongue and whatever I managed to learn of it is American idiom, not the King's English. And my accent is surely the most atrocious ever heard on either side of the Atlantic.

As to the charge of bad temper, I doubt that anyone personally acquainted with me would ever describe me as bad-tempered. However, it is true that, as a writer, I am apt to be carried away by strong feelings when confronted with flagrant fraud, injustice and official misconduct.

The question of taste is hard to argue, but it seems to me that Mr. Sparrow misuses the term in this connexion. Whether Lee Harvey Oswald or his accusers are the real criminals in this case, is not a matter of taste. Rather it is a matter of information, perception and good judgment—in all of which Mr. Sparrow seems to be sadly lacking.

In order to settle the question as to which of us two is guilty of bad logic, I hereby challenge Mr. Sparrow to a duel (of words) before a panel of independent judges, at any time of his choosing.

JOACHIM JOESTEN.
Munich 23, Dreschstr. 5, Germany.

** Mr. John Sparrow writes:—I gladly accept Mr. Epstein's disclaimer about his having worked with Mr. Mark Lane. I was basing myself on a letter from Mr. Lane to *The Observer* (October 2, 1966) in which he spoke of a "working relationship" between them which continued for a time until it was terminated by Mr. Epstein. I can well understand Mr. Epstein's wish to free himself from the imputation of "guilt by association" with Mr. Lane, and I hope I made it clear that I regarded the latter's work as being on an altogether lower level than Mr. Epstein's.

As for the use made by Mr. Epstein of his interview with members of the Commission and their staff, I certainly acquit Mr. Epstein (as I did in my article) of deliberate misquotation, and I will content myself here with saying that it would have been in every way better if he had submitted his "quotations" to their authors for checking before publishing them.

I feel somewhat disarmed by the genial tone of Mr. Joesten's letter. I certainly would not wish to criticize him personally for faults of English or of temper, or indeed for lack of taste. But I was criticizing his books, and in them he repeatedly allows indignation to carry him beyond what seem to me, making full allowance for the importance of the subject, to be the limits of controversial decency.

As for faulty logic: I suspect that I should enjoy a verbal duel with Mr. Joesten but, even if it were possible to arrange one, I do not think it would serve a useful purpose, for I feel as sure that he would not convince me of the logical cogency of his argument as I am that I would not convince him of the logical cogency of my own. I am content that readers of his books and of my article should judge between us.

Sir,—The Dallas demonologists have had the field essentially to themselves for too long largely—as John Sparrow noted in his superb analysis (December 14)—because few of us have the fana-

tical energy necessary for an elaborate demonstration that the world is not flat.

There is one point that Warden Sparrow did not make which seems to me vital to any non-paranoidal assessment of that awful day. Every one of the plot theories must necessarily rely on the inconceivable connivance of one key man: Robert F. Kennedy, then Attorney General of the United States.

Those of us who have any knowledge of the relationship between President Kennedy and his brother have assumed from the outset that had there been the *slightest* trace of a conspiracy, the Attorney General would not have slept or eaten until he had reached the bottom of the matter.

And any fair analysis of Senator Robert Kennedy's abilities, his character, and of the resources at his disposal as Attorney General, would indicate that if there was a conspiracy, he would have pursued its protagonists to the ends of the earth.

Admittedly, this is not a legal argument, but a sane society operates largely on common-sensical notions of trust and leaves conspiratorial black masses to a priesthood of marginal paranoids.

JOHN P. ROCHE.
Special Consultant to the President.
The White House, Washington.

Sir,—I wish to congratulate you for publishing Mr. John Sparrow's convincing and woefully needed dissection of the pretentious nonsense that has been published about President Kennedy's assassination.

This kind of demonology automatically springs up after any such fateful event, but it has been dismaying to find reputable scholars and responsible editors permitting themselves to be caught up in the process.

I suppose that the reason is simply that it is so appalling for human beings to find that mere haphazard chance can bring about such lamentable consequences that they are driven to seek some meaning, even the worst if need be, to account for its having happened. Thus even the suggestion that the C.I.A., a conspiracy of Texas millionaire right-wingers, a band of anti-Castroites, or the like is "behind" the assassination is preferable to the thought that one poor, twisted misfit could all by himself end John F. Kennedy's life. But alas, such could and did happen.

I could wish that Mr. Sparrow's review essay might be reprinted in every newspaper and magazine in the United States, the British Isles and the Continent. You have performed a real service to the truth and to the memory of President Kennedy.

LOUIS D. RUBIN, Jr.
The University of North Carolina at Chapel Hill.

ARTHUR WALEY'S MSS.

Sir,—In spite of a suspicion that your readers may by now be getting tired of the subject, I feel that I must write in reply to Mrs. Waley's letter (December 21).

In answer to her first question, I would certainly not consider offering material back to the person who originally disposed of it. I understand that the books together with the papers and other personal effects, such as old ballet shoes, &c., were given to the "totter" by the housekeeper and would suggest to Mrs. Waley that after only five years it may still be possible to contact that lady and confirm this.

As far as the second question is concerned, I am only able to repeat that the number of books sold to Rutgers University in 1962 was 300 and of these by no means all were inscribed or signed. Personally I am always glad to hear that material of this kind is in a library where it will eventually be of use to scholars and incidentally be bound to enhance the reputation of the author.

I would like to take this opportunity of pointing out that even in the most cultured of households papers are seldom considered to be of historical importance. On many occasions I have been asked to value books which turned out to be valueless and then, on inquiry, been told that the papers, in many cases of great historical interest, have been thrown away or destroyed. In one case I was fortunate enough to buy the contents of the dustbins and leave the bookcases intact!

P. EATON.
Peter Eaton (Booksellers) Ltd., 80 Holland Park Avenue, London, W.11.

UNAMERICAN EDITIONS

Sir,—I am afraid I have never heard of Mr. I. Ehrenpreis, and have no idea on whose authority he takes it upon himself to ask me leading questions about private discussions between Miss Bishop and Chatto and Windus over the contents of her *Selected Poems*.

Mr. Ehrenpreis states that pages 47-77 of Miss Bishop's *Questions of Travel* are not included in our volume of her *Selected Poems*, and uses this to justify your reviewer's statement that "a great deal of important work is withheld". What neither Mr. Ehrenpreis nor your reviewer saw fit to inform your readers was that pages 47-77 of *Questions of Travel* comprised, not poetry at all, but what I take to be an autobiographical story, in straight prose, entitled "In the Village".

As for our part in excluding this story from Miss Bishop's *Selected Poems*, I quote from a letter from Miss Bishop to her agents, A. M. Heath, which the latter forwarded to us:

> Proposed table of contents for an English edition:—
> From *Questions of Travel*:—
> "Arrival at Santos"
> —all Part I except possibly "Squatters' Children"
> —all of Part II except "Sunday, 4 a.m."—and if they want a large book of *poems*, then the story could be omitted.

As we did want a book of poems we took Miss Bishop at her word and omitted the story. The selection of poems was entirely hers.

Mr. Ehrenpreis goes on to ask me "to tell us whether or not another American poet whose work is published in England" by my firm was asked to omit a long poem. I'm afraid I have no idea to whom Mr. Ehrenpreis is referring. Richard Eberhart ?, John Peale Bishop ?, James Merrill ?, Robert Pack ? In the course of thirty years I must have advised them all, from time to time, to omit poems, both short and long, that seemed to me to fall below their own high standards. That, sir, is part of a responsible publisher's job, and despite Mr. Ehrenpreis I am unrepentant.

IAN PARSONS.
Chatto and Windus Ltd., 40-42 William IV Street, London, W.C.2.

(Other letters are on page 21)

The Arts

THE OTHER REVOLUTION

By John Willett

NEARLY EVERYTHING of interest that is going on in the arts today is the product of a revolution that began about sixty years ago. It is easy to forget that the modern movement is as old as this, but modern architecture can be said to start with the buildings of Adolf Loos and Otto Wagner around 1904; Fauvism, Cubism, Futurism and the beginnings of non-figurative art all date from between 1905 and 1910; Schönberg's *Pierrot Lunaire* had its first performance in October, 1912, and Stravinsky's *Le Sacre du Printemps* about six months later. These were only the first public manifestations of something that had been cooking for some time before. The modern movement is not quite Victorian, perhaps. But its origins were certainly Edwardian.

There is still work being done, in all the arts, that takes little or no notice of this giant revolution: much of Soviet painting, for instance, is still trying to develop the Realism of the 1860s. But most of what we now regard as modern, even as ultra-modern, is at the least middle-aged. The great question then for us is whether we are adding anything much to it, or are simply at the tail end of something that is petering out.

You can answer very differently according to how you look at it. For you can see art—and make art—as an individual enterprise, the result of a lot of odd individuals all over the place trying to grapple with whatever artistic language and implements are available to them. You can see it, and make it, in terms of a more complex apparatus of communication, which is beyond the power of an individual to manage and therefore becomes a matter of teamwork, planned or unconscious. Or you can see it, and even help get it made, in terms of the community, of society itself.

* * *

The modern movement was made by individualists, and it has long been interpreted along individualistic lines: originality, personality, lone struggle and protest. Looked at this way, certainly, it is dying: we all know that there aren't any individuals born since 1900 who can be named in the same breath as the great pioneers—Picasso, Le Corbusier, Stravinsky, Joyce, Brecht—while those whose names will last tend no longer to be specially important as innovators. But ideas and achievements in the arts which may look pretty hackneyed in the individual context are sometimes new and important in another. If we have not developed much that is new in the arts of late we have at least developed new ways of looking at them, and it seems possible that this is how we might carry the revolution further.

Any work of art can be thought of not only horizontally, as a link in a chain of development, but also vertically, in depth, in its relations to the technical resources used and to all the people involved in their different ways, the various men and women who conceived it, made it, paid for it, adapted it, selected it and brought it before the public, got it known and finally absorbed and enjoyed it. This vertical view is becoming more rewarding as human techniques and hierarchies get more elaborate; and it can now be opened up to us by new intellectual disciplines designed to cope with just these things. It seems likely then that the next radical developments in the arts will probably come from people who are masters, not just of typewriter or paint-pots, but of the whole vertical cross-section: who can use the apparatus and the hierarchy to produce a work of art the way they want it. As things now are the archetypal artist of the modern movement is Picasso. But perhaps it ought to be Diaghilev.

* * *

Fifty years ago the *written* contribution to the modern movement consisted above all in manifestos and in a rather rhetorical kind of criticism, where the sheer enthusiasm of the writer pushed and browbeat the reader into taking an interest. The one kind derived from Marinetti, the other from Ruskin, and there was not really much else until you got into the cloudy waters of philosophical aesthetics. These categories are still with us; and it is surprising how many manifestos keep on appearing, like final wags of the tail of some dead old avant-garde dog, still going through the motions. But the whole picture has been vastly changed by a newer, sociological kind of approach, which is largely neutral in its value judgments and simply tries to find out what art does, and why, and to whom. There were some precedents for this before the modern movement came along, but they tended to get dismissed along with the whole rationalist, materialist tradition of the nineteenth century against which the moderns were partly revolting. It is in effect a new development, and it takes four main forms.

There is the new pseudo-science of "communications", which deals with the arts among all the other ways of conveying messages from one man or group of men to another. Related to this, there is the study of popular culture, from folk-songs to television commercials. There is the use of sociological techniques to try and investigate the kind of impact which a particular work, institution or artistic medium seems to make on the public: an extension of market research, the psychological laboratory or the public opinion poll to deal with such questions as the use we make of our museums, or the reading habits of the people of Bordeaux, or the influence of television on children. There is finally the school of thought known as structuralism, which seeks to discover the pattern, often amounting to something very like the syntax and grammar of language, in a whole range of human activities, from the eating habits of primitive tribes to fashions in women's hats. Besides all this there is the slightly special case of Marshall McLuhan, who has become as it were the Ruskin of the whole new approach.

* * *

McLuhan alone has achieved the status of a prophet, and undoubtedly his ideas, whether or not one accepts them all, have stimulated us to think about all kinds of aspects of modern life, not least those which shape and affect the arts. Even so he is only the latest of a number of similar thinkers.

Something of this was grasped long before McLuhan. Brecht for example around 1930 already saw the arts as largely dependent on an "apparatus" (as he termed it) which was not under the creative artist's control. This apparatus takes the artist's, writer's or composer's work, and processes it to fit its own requirements; and this, said Brecht,

> leads to a general habit of judging the work by its suitability for the apparatus without ever judging the apparatus by its suitability for the work. People say, this or that is a good work; and they mean (but do not say) good for the apparatus. Yet this apparatus is conditioned by the society of the day and only accepts what can keep it going in that society.

Perfectly true, and when Brecht says that apparatuses like the opera, the stage, the press, &c., "impose their views as it were incognito" he is also in effect saying that the medium is the message. Nor was he the only person to see things in this way. His friend Walter Benjamin wrote an important essay on "The Work of Art in the Era of its Technical Reproducibility", dealing with the revolutionary effects of art reproductions, photography and the cinema, and first published in 1936. To some extent this anticipated André Malraux's concept of the Musée Imaginaire: the world-wide museum of reproductions that lies before every man, where formerly you could only see these things once in a lifetime by making the Grand Tour, and even then you learnt little or nothing of the art of Africa, pre-Colombian America or the Far East.

* * *

It is difficult to draw any firm line between the social and the technical, but clearly some of the most important technological developments for the arts at the moment are those concerned with television. What is colour television going to do, for instance? What effect is it going to have on painting, on people's colour sense and on their demand for colour in their everyday surroundings? Those ersatz colour magazines which we get on Sundays are a pointer. For on the one hand they are destroying our appetite for subtlety of colour in paintings, largely because the medium cannot render it; Turner, for example, is pretty hopeless for colour reproduction, and what the apparatus, and the public, calls for is strong crude effects which get across even if the printer's colours are hopelessly inaccurate. On the other hand they surely have a bearing on the present reaction against pictureless walls, and most people would agree that the country's colour sense in fashion and domestic design has been improving.

The whole trend towards a more visual presentation of news and entertainment moreover has tremendous repercussions. It is not just that the television, by largely taking the mass audience away from the cinemas, has turned the ordinary film into a respectable art form, fit for the most erudite Parisian critics to discuss. It also affects the whole balance of our culture, emphasizing the temporary and expendable as against the permanent, and the visual as against the literal. And although the work of art itself becomes something for rapid and largely uncritical consumption the apparatus producing it becomes more static, more costly, more complex and accordingly more open to monopoly or official direction than ever before.

The artist himself becomes consumable, something to be used and discarded. This is so even in the most obvious sense: thus television contracts are short ones, because although the administrative and technical hierarchy may go on for ever the climate it is responsible for is not one in which the more creative type can keep initiating ideas for very long. The disc jockeys on the new Radio One, who rely more than most on individuality and brightness, were originally given contracts for eight weeks, which must surely be a

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record. And if the same tendency is visible in the shortening life of young artists (life in the commercial and public relations sense, as reckoned by dealers) and also in the shortening life of books it is largely because the way the arts are publicized and discussed, particularly on television, reduces them to a series of quick and easily assimilated sensations. What the present apparatus demands is the artist who is interesting in himself, for whatever reason; who lives in a photogenic setting, whether squalid or splendid; whose work depends on a distinctive, fairly easily assimilated idea and can be effectively communicated in the apparatus's medium. The arts programme or article is planned and executed, and that is that. Next week another little sensation, and, above all, never the same thing twice.

* * *

This kind of expendability is not always intentional; the artist himself does not necessarily think of his work, let alone himself, as being designed for quite such instant consumption. But it does challenge artists to make things that really shall be expendable, like Tinguely's self-destructive machines; and there is another technological factor which pushes them in the same direction. This is the kind of anonymous professionalism and efficiency which all such complex apparatus seems to impose. Recording, for instance, whether for gramophone or radio, now involves the elimination of all ordinary human mistakes; a wrong note can be deleted and replayed, a word can be cut out, or even a letter. A film actor's, and to some extent a television actor's, performance is no longer registered as a whole: it is more like a montage of bits, some of them very short, and each of them able to be cut out and redone if it isn't right. In this way the industrial revolution in the arts, which follows the commercial revolution of the last century, has had the same effect as the industrial revolution in other fields: it brings perfection of finish at the cost of individuality and of any evidence of ordinary human character and activity in the work. In reaction we get on the one hand the frantic search for the spontaneous and unpredictable in Happenings, &c., or at a more orthodox level critics starting to prefer the performer who makes technical mistakes so long as he has the overall grasp which piecemeal corrections can destroy. On the other we get the pretence that the spontaneous humanity of the artist makes up for its absence in the work of art.

The present tendency to merge the visual and the literal, as seen in concrete poetry, has its roots in technology too. This is a point where McLuhan goes very much adrift, obscuring everything by his misapplication of the term "visual". We have now, as we all know, a very much greater awareness of images and diagrams, as against words. At the same time the development of offset printing from lithographic plates, which was long out of favour in this country, particularly (as against the traditional combination of type and engraved blocks), allows a much freer mixture of print and pictures on the page, while photosetting, by eliminating metal type entirely, abolishes all the old cramping typographical restrictions of size, direction and placing which impose such regularity on print. The way then is open for almost any mixture the writer, artist or printer likes to make up. This applies even at the level of the little magazine, since good lithographic printing in black-and-white or colour can now be carried out on widely available office machines, while you can now reproduce almost anything electronically on an ordinary duplicating stencil. At a much more costly level, the use of the computer in typesetting, though this is still in a relatively early stage, means that there could be a purely mechanical chain leading from the writer's typewriter and the automated library, with its elimination of copying by hand, straight through to the printed page. The book could theoretically be made up and laid out by pulling a combination of stops, and the role of the technician be reduced to providing and maintaining the elaborate machinery.

Such possibilities make it important now to decide what the future of the written word is likely to be, and just what it can do that no other medium does equally well. Its essence surely is that, given the nature of our education, it is still the simplest and most sensitive form of communication for the individual, after speech—for, like speech, it is a very close and intimate one—and that it has the immense advantage over all others of being quicker to take in, easier to read selectively or look things up in and very much simpler to check back on as and when needed. This gives it a role that no medium yet devised comes anywhere near to usurping; the idea that language and literature have to be on the defensive is surely quite crazy.

The problem today is how to test out the written word in new experimental mixtures. Apart from the little magazines, whose role could be immensely important simply because they have none of the usual brakes on experiment—unimaginative business managers, conservative technicians, the familiar dead weight of rules and precedents—there have been two main sources of new ideas for the presentation of our written language: the advertising agencies and the newspapers. Whatever we may feel about the moral or social value of advertising, it has to be admitted that an immense amount of research, trouble and talent goes into advertisements, which become not only a major element in our folklore and a highly valuable display of ephemeral art but also a good testing ground for all sorts of techniques and approaches. They have done a lot to accustom us to innovations in the visual arts, to influence layout and typography, and to try out unexpected relationships between the picture and the word: one quickly sees the difference in countries like those of eastern Europe, where advertising hardly exists. But unfortunately the press proper, which has contributed much in the past to the break-up of rigid linear prose, has largely lost the impulse to initiate new ideas. As long as the newspaper industry is run by people who think of writing, reporting and typography as subordinate to the capture and suitable placing of more advertisements, real communication is going to be neglected in favour of padding.

In all this the tendency is towards some kind of teamwork. An apparatus in Brecht's sense isn't just an elaborate piece of machinery, electronic or otherwise: it is also an "apparat" in the same way as the Soviet bureaucracy is known as an apparat: a hierarchy of people interposed between the artist's original conception and the public's reception of the finished work. Brecht of course was writing at a particular time when he felt himself part of a revolutionary movement that appeared to have a good chance of seizing this apparatus, along with the apparatus of political power; and it was this in part that made him so interested to see it and its effects clearly: he thought it could be taken over and transformed. But the same holds good today, and it applies even in arts which are generally thought of as the province of the individual. Indeed the part played by teamwork of one kind or another is becoming more and more influential, as the purely technical apparatus becomes more elaborate and the background of the work itself subtler and more complex.

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In a sense this is quite obvious: tremendously difficult and expensive installations like a television studio or transmitter demand a large technical, administrative and managerial staff, so that the creative artist proper becomes almost lost inside a more or less anonymous machine. It is less obvious though that the growing weight of outside factors affecting the conception of a work of art *also* demands some division of labour on the creative side. For instance the individualist artist decides to engage a manager, a secretary, or agent. The architect planning a new housing estate will no longer guess how things work out in human terms but will employ a sociologist and a traffic planner much as he used to employ an engineer. The industrial designer becomes one member of a studio or team which may contain researchers and industrial psychologists and other non-visual experts. The cartoonist Hergé who draws the Tintin strips used to do the whole thing with his wife: he now has someone for landscapes, someone for exact technical detail, someone for the colouring, someone for the balloons, and so on. In short, life is more complex. The production of the work of art reflects it.

This is the relevance of Diaghilev. Although he was not in the accepted sense a creative artist, for twenty years he was responsible for the most astonishing chain of achievements, experiments and masterpieces both in the individual arts concerned—think of the score alone of *Petrouchka*—and in their combination. It is something of this quality that is needed if the artist is to control the apparatus rather than let the apparatus control him. It is the quality you get in a good orchestral secretary or manager, whose contribution to the standard of the eventual performance is far greater than anyone normally gives credit for: he can be quite as important as the conductor, even if nobody sees what he does. In the creative artist evidence of this kind of talent is now more important and more to be welcomed than the familiar virtues of originality and individual brilliance. It is more important because it is rarer.

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What is, however, increasingly common in the arts is the middleman. In pretty well all the arts at present, major decisions are being taken by people who are neither creators nor consumers but simply in the middle. They are interposed by the apparatus between the production machine proper, which is already complicated enough in many cases, and the public, and it is their job in effect to say what the public wants. I do not think myself that it does any great harm to the creative artist to know what the public wants; even to take account of it, if he wishes, in his work; great artists have always done this, and every performer of course knows what an active role the audience can have. But there does seem a danger in the opinionated pigheadedness of some of the middlemen who *know what the public wants* without bothering to consult it, and in effect are imposing their own hunches, and often their tastes too, on both artist and consumer. They are not all like that of course; there *are* middlemen who have used their position in the most constructive possible way. Thus Mr. Walter Legge applied his enormous knowledge of orchestral musicians to organize one of the world's best orchestras in the shape of the Philharmonia. But in the vertical cross-sections they certainly play an influential part, and one about which singularly little is known.

Take, as an immediate example, the literary editor of a newspaper or a weekly magazine. He does not normally interfere with what his contributors write, apart from minor amendments in the interests of style and conciseness; he may of course reject it entirely, but he won't want to make important changes except very occasionally to avoid libel or to save his paper from making a fool of itself. He won't normally tell people what to say about the books they review, he won't impose his own tastes. On the other hand it is he who decides whether a book is worth reviewing at all, and as he also sets the lengths of the articles, even if only roughly, the distribution of emphasis in his pages really is his work. Probably he has little direct contact with his readers, apart from the letters he gets from a minority of them, though in some cases and in some countries measures are taken to hold discussions, readings, &c., where a dialogue may develop. Who the readers are and what their tastes are is something he must guess at, unless his proprietors are prepared to pay for an expensive market research operation, in which case he still has to do a good deal of guessing about what its findings really mean. On the other hand he is continually being pressed to take note of the views of advertisers: not about what the critics should say about their books, certainly (though this may happen in some countries) but about special pages he is planning, about layout, about "features" he might or might not commission. These views certainly affect his pages' character, but again he does not meet them directly: they are interpreted to him by other middlemen, who say in effect "I think the publicity manager of such and such a firm thinks his directors think" this. And that is what life in the middle is like.

Again, take the publisher. He has a double role as impresario and middleman, standing at once between the author and the printed book and between the public and what it gets given to read. He has the obvious function of deciding what is or is not worth printing, which he does partly on the basis of hunches about how a book will sell and partly on a genuine critical estimate of its merits; it is a poor publisher who expects every book to make money. His own taste comes into this as well as his estimate of the readers' tastes. Then there may be a quite considerable amount of editing or even rewriting of a book; in America this is said sometimes to be very extensive, so that the final typescript is already a team product. There is also the practice known as "book-making", which at its best means that the publisher thinks a particular book is needed—an up-to-date biography of Canning, let's say—and finds someone to write it, and at worst means coming across a set of glossy pictures, cultured or otherwise, and getting a writer to wrap a text round them. The publisher can make or mar a book, particularly an illustrated book, by the way it is presented: traditionally this is his sphere, so that he may even select the illustrations and write the captions, a practice that can be disastrous. He decides how many he shall aim to sell: whether to be satisfied with a minority sale at £4 4s. a copy or to print ten, twenty, or fifty thousand in paperback. He determines what life a given book shall have, and how soon he should stop trying to sell it: this time is tending to get shorter and shorter, so that a good book which fails to make an impact on its first appearance has less and less chance of being discovered or revived. Finally it is he who decides what books shall go out of print, an element of our culture almost as important as what books get printed, but much more seldom discussed.

The record companies are analogous. They go by the sales graph, or by the way they think the graph will go if prolonged, and as a result important works get deleted from the catalogues and great performances are replaced by others less good by musicians who happen to have more appeal at the moment. In a slightly different field their contribution to the success of the pop musician is well known; they not only represent a kind of launching platform from which he can reach the mass audience but they will if necessary change his style, his backing and his voice itself. What matters above all to them is the *charts*, for these are the kind of goods that people buy if they think people are buying them. Radio and television go even farther, by using forms of sociological survey to find out how their programmes are going down. This is a good thing, surely, so long as the controllers of these media use their knowledge of the audience in an elastic enough way and are prepared to back the creative artist against the figures. The danger is that a kind of statistical mystique will develop, where Gallup-type experts get credited with an authority they do not really have much right to.

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In the cinema world you have the distributing companies, who because of the comparatively monopolistic nature of the cinema chains are the people to whom the producer has to sell his film if it is to have any chance of succeeding. They have long been a force making for absolutely stereotyped entertainment, and time and again they have ignored worthwhile films in favour of terrible second features which get stuffed down the audience's yawning throat to fulfil some commercial agreement. In the past at least they have represented the "I know what the public wants" school at its worst. Then there are the theatre managements, and the managements who want to turn theatres into bingo halls because profits are too small. Their hand used to be a very dead one indeed, and much of the great renaissance in English theatre since the mid-1950s is due to their having lost importance in the rise of the subsidized theatre and the steady advance of the provincial reps. Even so there is still plenty of trash about, plays aimed to be what the impresario thinks the public will like, performed by a well-selected group of the actors he thinks they will want to see. And the whole social composition of the London theatre audience, which is still essentially West End, is determined ultimately by the existence of those pure middlemen, the theatre landlords, whose cut of the costs seems difficult to justify.

There are other typical middlemen: the concert promoters, for example, who launch new performers and conductors and decide which works are going to be heard *ad nauseam* and what attention is to be given to modern music. Or the music publishers in Tin Pan Alley: the process by which pop tunes acquire words and orchestration is fascinating. In the visual arts the main person involved is, of course, the dealer, and there is really no satisfactory way for the artist to do without him so long as he has the best customers, the best premises and the attention of the critics. The effect is that the dealer very largely determines the way in which artists appear and disappear before the public gaze, and also the rate at which they do so. The closing some years ago of Mrs. Lessore's Beaux-Arts Gallery in London, for instance, also seemed to close a whole period of English painting, associated with Bratby, Greaves, and Middleditch and the weekly criticism of John Berger. Again, the presence in London now of so many dealers brought up on the modern movement that flourished in Germany and Austria before the Nazis has helped give us a far better view of the Bauhaus painters, the Brücke, Kokoschka, Klimt, Schiele and so on: it has transformed our picture of European art. What would be interesting to know, however, is how far does the dealer encourage the artist to persist in certain lines and styles that he knows collectors like.

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A proper survey of the middlemen's territory has yet to be made, but it would show that they have a good deal of unacknowledged influence both for better and for worse in the arts. It is easy to write this off as one of the consequences of our present free-enterprise system, because even if not all these people are in it for the money—for themselves, that is—they all have the balance-sheet very much in view, and the accountant is frequently breathing down their necks. It would, however, be instructive to compare the structure which this represents with the apparently very different, primarily state-financed and primarily party-directed structures which exist in the socialist countries of eastern Europe. A surprising proportion of features would be similar, for there too there are middlemen in the arts, and if they are less influenced by profitability they are at once more liable to the bureaucratic vices and likely to be in a more monopolistic position. The great safeguard in a system like ours (which in fact is a mixed one, with a whole sector of public or semi-public patronage as well) is that there is nearly always somebody *else* to whom the creative artist can take his wares. It is not so much that there should be competition in the economic sense. But in every field the channels through which the artist's work can pass must be many and varied.

The modern movement has made immense changes in the forms, methods, techniques and interests of all the arts. What it has not done so far is to lead to any great upheaval in their structure—in the relations between artist, middleman and public—or to a more deliberate attempt on the artist's part to take into account the vertical cross-section at the point where he wants to work. I think myself that this is the next stage: that the same spirit of curiosity and innovation that was applied to overthrowing academic convention in the arts needs now to be turned on to their apparatus and on to the public's own end of the process, so that the twentieth-century renaissance penetrates, as it were, right down to the plush seats and the programme advertisements and the way in which people laugh and applaud. This means not only mastering the essentials of increasingly complicated technologies but understanding the elaborate teamwork involved all along the line. For we are heading for a future where art will be created by applying the spontaneity and originality associated with the pioneering artist to controlling a whole battery of mechanisms and devices—some manned, some automatic—and to infecting the individuals involved at every level: designers and programmers, those engaged in production and the middlemen, too.

Drama

IMPROVISATIONS AND RITUALS

PAUL FOSTER: *Tom Paine*. Playscript 1. 72pp. 21s. (Paperback, 6s. 6d.). *Balls and other plays*. Playscript 2. 106pp. 25s. (Paperback, 7s. 6d.). Calder and Boyars.
JOHN HAWKES: *The Innocent Party*. Four Short Plays. 239pp. Chatto and Windus. 25s.

Paul Foster is best known to British audiences through the recent London production of *Tom Paine* by the New York La Mama Troupe, for whom the play was written, if that is the word. The four plays in the *Balls* collection have been presented at the Traverse Theatre, Edinburgh, and taken together they express something of the dilemma of the American avant-garde.

One characteristic of this dilemma is a mistrust for spoken language—seen at its most extreme in the Living Theatre production of *Frankenstein* in which "the word" is shown as a monster equivalent to the police state. In *Tom Paine* Mr. Foster took the awkward position of writing a play about an intellectual in a style aggressively barricaded against intellect. On the page, in any case, that work makes little sense; it was a "workshop" production, with jazz-like breaks for members of the company to improvise their nightly thoughts on the relationship of Paine to Vietnam and the Deep South.

But what does come through, even in that play, is Mr. Foster's sense of history (mainly in terms of cartoon-like re-enactments), and his preoccupation with the paradoxes of imprisonment. In the short plays he attempts a series of alternative approaches to the same themes. They all lean heavily on other dramatists. *Balls* itself, in which the voices of unseen speakers accompany the spectacle of two ping-pong balls swinging over a murky acting area, takes over from Samuel Beckett; *Hurrah for the Bridge*, the tale of an old junk-man beset by hoodlums, reads like an acting improvisation in the shadow of Artaud; *The Recluse* seems an off-Broadway variant of Ionesco's *The New Tenant*; and *The Hessian Corporal* is a Brechtian playlet about the German troops who fought against America in the War of Independence.

Mr. Foster has some strong American qualities: dialogue of insult, for instance, and a feeling for mob violence. He also has that self-disgusted preoccupation with "the truth" that lies behind so much of the new American naturalism (as in Jack Gelber). This can produce electrifying effects, as where the action stops in *Tom Paine* and the performers wait for a line from the author:

> Here sits the typewriter with its keys staring at me, ready to sprinkle millions of letters over an acre of paper. My head breaking with Tom Paine's war. He wants to go a-whoring too, but he sips coffee. Drags a cigarette. NOW HE HAS the line for you. (*The telephone rings*). He has the line for you, Mr. Paine.

At present such effects are only intermittent. And it is difficult to see what development is open to writing of this kind which is so much beset by the fear of artifice that anything in the nature of a formal performance is apt to be surrounded by apologetic quotation marks.

John Hawkes, author of *Second Skin* and *The Beetle Leg*, is among America's best-known experimental novelists, and the four plays in *The Innocent Party* are a by-product written during his attachment to Herbert Blau's Actor's Workshop in San Francisco. Even without knowing this, one might still have assumed them to be the work of a writer who had acquired his style outside the theatre. The plays are not exactly self-indulgent, but small actions tend to be cocooned in verbal preparation; and the gestures of the dialogue are out of proportion to their theatrical gesture.

The title play invokes two running images, the myth of Aphrodite and a culminating dance ritual, in order to make a small point about the inhibiting influences of middle-class parents. The other plays—dealing variously with a girl in love with a waxwork dummy, an undertaking dynasty, and father-obsessed daughter—are similarly concerned with the grip of the past upon the present. The prevailing theatrical model is Tennessee Williams; but without his sense of form, or certainty of tone.

A VIEW FROM THE LOFT

***The Plays of George Fitzmaurice*. Volume I: Dramatic Fantasies. Introduction by Austin Clarke. 159pp. Dolmen Press. London: Oxford University Press. 21s.**

This edition marks a long overdue tribute to one of the finest writers who came out of the Irish Literary Renaissance. George Fitzmaurice's first play, *The Country Dressmaker*, appeared at the Abbey in 1907—the same year as *The Playboy of the Western World*; and it provoked a similar outcry. Perhaps for this reason Yeats drew a belittling comparison between Fitzmaurice and Synge; certainly neither he nor Lady Gregory ever gave Fitzmaurice his due.

After *The Country Dressmaker* (subsequently one of the most frequently revived Abbey pieces), the theatre presented a pair of his shorter plays, but following an English tour in which Fitzmaurice's *The Magic Glasses* was praised at the expense of work by the two Abbey directors he was dropped by the theatre. He lived on as a clerk in the Congested Districts Board in Dublin until he found the ledgers too heavy to carry about. He then lived on in obscure retirement until his death in 1963, at the age of 86.

Fitzmaurice was a Kerryman—not from the popular tourist region but from the little visited north, in the region of the Stacks Mountains. His mother was a Catholic girl, and his father a Church of Ireland clergyman who had married her before the decree of *Ne temere* had been pronounced. Austin Clarke notes in his introduction:

> According to country custom, sons were brought up in the religion of their father and the daughters in that of the mother. . . . Every Sunday his father drove out with his family, first to the Catholic church, where he left his wife and daughters, then to the church where he held his own service.

The social background found its way into Fitzmaurice's naturalistic pieces; like his first comedy and the Fenian melodrama, *The Moonlighter*. There is not much trace of it in the Dramatic Fantasies, which contain some of the strangest material in European drama. Some of the plays, like *The Enchanted Land*, represent Fitzmaurice's double inheritance of Irish folk-tale and Edwardian music-hall. Others are entirely his own. *The Dandy Dolls* and *The Magic Glasses* (which also exists in a Japanese version, under the title *The Madman on the Roof*) can both be read as studies on the plight of the disinherited Irish artist. Roger Carmody in the first play devotes his whole life to doll-making, and every doll he makes is spirited away by the Hag of Barna. Jaymony Shanahan in the second play is a domestic recluse who lives in the family loft gazing at entrancing visions through the magic glasses he bought from "a brown woman". Both characters are treated with total contempt by their families; and in the end their precious objects are destroyed. The alliance between poverty, myth and the Church is too powerful to allow anything new to grow.

When Fitzmaurice was writing there was no kind of Irish dramatic tradition; and he was one of the very few dramatists of that time who put the oral tradition on the stage without benefit of any external theatrical model. In his best work there is no trace of what Joyce called the "cultic twalette". His work is a direct product of Kerry legend, speech, and ordinary life, translated into a fantastic world of his own where cottagers, mountebank doctors, priests and creatures of folklore can meet on the same plane. At the lowest estimate, he was the best writer of Kerry dialect Ireland ever had.

Cinema

WRITING ON FILM

FIVE YEARS ago it was the turn of theatre books. For years they had, with rare exceptions, found their way with depressing regularity into the remainder lists after eighteen months or so. Then suddenly they began selling out large editions, and even plays which had been commercial failures in the theatre found a large and lasting new audience as printed texts for reading. The obvious next move seemed to be in the direction of books on film, but the obvious took a little time to come about.

The problem, of course, is that books seldom sell themselves all by themselves. Books support each other, and create a habit of buying and reading. What is needed, therefore, to launch a particular kind of book on the market is a sort of conspiracy, conscious or unconscious, by a number of publishers to take the same risk at the same time. This is what now seems to have happened, at least in the important area of original paperbacks. In France for some years now series of paperback monographs have been the staple of a large amount of film publishing: sometimes defined as collections of separate books, like the "Classiques du cinéma", sometimes half disguised as periodicals, like "Premier plan" and "Cinéma d'aujourd'hui", and sometimes in the shape of magazines like *Présence du cinéma* which have gradually been taken over by book-length studies, complete with filmographies and elaborate documentation (*Présence du cinéma's* recent hefty tribute to the unfashionable De Mille, for instance) to the virtual exclusion of all other editorial matter. But in Britain, until very lately, publishers have hesitated to take the plunge.

The noble pioneering exception to all this has been Mr. Peter Cowie, who has edited at the Tantivy Press a whole collection of books, starting from his own humble beginnings with a frail booklet on Bergman. By now his list includes, as well as the annual *International Film Guide*, crowded with miscellaneous information about what is going on where in the film world, monographs on Welles, Hitchcock, Bergman, and the Marx Brothers, as well as books on such subjects as Swedish cinema, French cinema since 1945 (two volumes), the Western, and animated cinema. The latest additions include a translation of J. P. Lebel's book on Keaton, enthusiastically noticed in these columns a few months ago, James Leahy's *The Cinema of Joseph Losey*, Douglas McVay's *The Musical Film* and Ivan Butler's *The Horror Film*. These show well enough both the advantages and the disadvantages of the series and its format—a squat, square, pocket-size which seems to inhibit attractive illustration but is as easily readable and portable as most.

Mr. McVay chooses to shape his survey as a year-to-year chronicle, which makes for a rather breathless effect, especially since he crowds his book with films which are clearly not really musicals even if, like *Pepe* or *Cléo de 5 à 7*, they have a song or dance sequence somewhere in them. Actually, this is not altogether a bad thing, since with just a single scene to discuss he often manages to make a useful point about the way it works. On the other hand, some major examples of the fully fledged musical have to be scrambled through with little more than a mention of the most notable numbers. Though Mr. McVay has seen a lot there are still surprising gaps (but full marks for admitting them and omitting the films), and many of his judgments are surely perverse, like his hailing of the plodding and pedestrian *My Fair Lady* as "musical of the year" (1964) in preference to Robert Wise's brilliant film re-creation of *The Sound of Music*, which he seems heartily to dislike. That at least was a real film, while *My Fair Lady* is all too patently what elsewhere he is most hard on, "photographed theatre". Still, the purpose of the exercise is a personal assessment, and the book contains a lot to interest even as it provokes disagreement.

The Cinema of Joseph Losey and *The Horror Film* are far more conventional. The Losey book is solid, stolid, and quite worthy. It takes us through Losey's career, picture by picture, including snippets of interview material with Losey himself which are sometimes illuminating, and every now and then making a useful critical point. But there is—perhaps necessarily—too much plot summary in undigested wodges, and too much of the sort of after-the-event psychological examination of symbolic (or allegedly symbolic) action in the films, which tends to lose touch with the direct effect of the scenes in question and wander off into a sort of intellectual parlour-game. *The Horror Film* is also rather square and moralistic: in his introduction Mr. Butler strikes a warning note when, after remarking that his book is not a study of the "horror film" but of the use of horror in cinema at large, he goes on to suggest that his aim is, "while deprecating lurid sensationalism in the films themselves, [to] endeavour to avoid it in writing about them, and to deal seriously with a large and important aspect of the film as we know and respect it today". Some may think, of course, that horror films are at their best precisely when they are most unashamedly, luridly sensational, and that one of the most destructive elements in the cinema today is a naive and semi-literate craving for "respect". In practice Mr. Butler is not so solemn as might be feared, and does find a few good words for even such a gleefully sensational (and cinematically brilliant) piece as Mario Bava's *Blood and Black Lace*, though he carefully skirts most of the Italian films, like Riccardo Freda's *The Terror of Doctor Hichcock* and *The Spectre* or Bava's *Night is the Phantom* (*La frustra e il corpo*), which raise the question in its most acute form. Instead he devotes a lot of space to films like *Repulsion* which make great play of their "serious", respectworthy intentions—and rarely manages to convince us that the intentions are adequately put into effect.

In recent months two new series of subsfantial, serious but inexpensive paperbacks have been launched, emanating from the milieux of two of Britain's serious film magazines, *Sight and Sound* and the now defunct *Movie*. The first four "Movie Paperbacks" suggest a cautious approach towards the exploitation in book form of what used to be *Movie* magazine's favoured field: as yet there are no books on the filmmakers especially beloved of *Movie* (in the footsteps of *Cahiers du cinéma*), no adulatory examinations of Preminger, Howard Hawks, Raoul Walsh or Delmer Daves. They may come, but meanwhile we are dipped into the safer, more respectable end of the pool with studies of Buñuel by Raymond Durgnat and Stroheim by Joel W. Finler. These both qualify, obviously, as exponents of "l'érotisme au cinéma", which was another *Movie* interest, yet both are also acceptable names to the more W.E.A. side of the film society movement and to the sort of people who go to the National Film Theatre, but only when they are guaranteed that they are seeing an accepted classic and run no risk of "wasting their time".

On Buñuel Mr. Durgnat is characteristically erratic. He pours out everything that comes into his head, seemingly without a second thought. Sometimes it makes no sense at all, sometimes a possible idea is pursued into quite impossible regions of speculation and hypothesis, sometimes some quite remote incidental preoccupation of the author is dragged in by its hair

KENNETH TYNAN
Tynan Right and Left
Plays, Films, People, Places and Events

A consistently entertaining commentary on mid-century cultural life. *Tynan's insight is totally illuminating* John Mortimer THE OBSERVER 50s

Longmans

just because he happens to be thinking along those lines at the time. And yet, just when the reader is about to fling aside his book in impatience, up comes something really good—especially on a film which everyone else has ignored or misunderstood. There are such moments in *Luis Buñuel*, but there is also far too much shadow-boxing with the bogey of *Sight and Sound*, which is somehow mysteriously identified with a semi-official conspiracy against Buñuel that only Mr. Durgnat has had the courage and percipience to break through. Mr. Finler on Stroheim is staider and more sensible, but also less lively. He too devotes a lot of space to plot summary, but in this case there is some justification in the relative obscurity of many of Stroheim's films and the difficulty the average interested person would find in seeing them.

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The Heavies, by Ian Cameron and his wife, is a useful, unpretentious biographical dictionary of those actors who have usually or invariably been presented on screen as the men you love to hate. A few, like Richard Widmark, have always been stars, and one or two others, like Ernest Borgnine, have graduated (sadly, perhaps) from playing heavies on the sidelines to being sympathetic in the centre. But most of those included are the sort of face you know perfectly well but just cannot put a name to. With the help of this book, you now can. The fourth of the *Movie* books brings the series closest to the *Sight and Sound*/British Film Institute series, "Cinema One": it is, like one of their first batch of three, devoted to the work of Jean-Luc Godard.

Godard is, of course, still the most controversial of established film-makers. There are few even among those who hate his work who would deny his stature, and yet none of his three most recent films, *Made in U.S.A.*, *Deux ou trois choses que je sais d'elle*, and *La Chinoise*, has yet found a British distributor, and all of them remain experimental in the only way that is worth anything: they are the perfectly natural, direct expression of a vision so strange and personal that it still escapes the understanding of many perceptive, open-minded judges. The *Movie* book should be some help towards understanding. It is a symposium in which thirteen feature films (no shorts, which is a pity) are considered by eleven critics, with the most enthusiastic for each generally being allowed his say and the unstoppable Mr. Durgnat put in as twelfth man to blow up the rest with a collection of largely unsympathetic asides on Godard.

But considerably more useful, because sharper and more coherent, is Richard Roud's book on Godard in the "Cinema One" series. In it he attempts what has rarely been attempted in British writing on the cinema, a level of discourse comparable with that one would expect in a book of literary criticism. The films are not taken as a special case, a sort of elementary form for which special allowances have to be made, but as complex expressions of ideas and a way of seeing things, and as the work above all of a major artist, whatever the medium in which he chooses to express himself. The book avoids the usual chronological, film-by-film approach; instead it is a series of interlinked dissertations on such subjects as Godard's management of film narrative, the role of political ideas in his films, the romantically anti-romantic use of America (and especially popular American cinema) as a refractor for Godard's view of France today. Mr. Roud is not afraid, as many British critics are, to go into minute detail where it can make some real point, as in a second-by-second analysis of a sequence in *Made in U.S.A.*, or to introduce far-fetched but convincing analogies with other arts, as in a comparison of some of Godard's pictorial effects with Vermeer's. Naturally, there is plenty of ground for argument in this book—is he, as he half suggests, unfair to *Pierrot le Fou* and *Made in U.S.A.*? Does he not radically over-estimate *Deux ou trois choses* which many even among Godard's most ardent champions find in the main unsatisfactory? But then it is impossible to imagine any book on Godard which did not start more arguments than it settled, and it is hard to imagine one which could do its job better than Mr. Roud's.

* * *

The other two books so far to appear in the "Cinema One" series share with *Godard* a handsome and stylish production. Geoffrey Nowell-Smith's *Visconti* has the problem of dealing with a director who was not so long ago the height of fashion and has now slipped badly (farther still, indeed, since his version of Camus's *L'Étranger* was unveiled at the Venice Festival this year, too late for inclusion in the book). Naturally Mr. Nowell-Smith thinks that Visconti's present low reputation is unjustified, and makes valiant attempts to restore the balance. And if *Senso* and to a lesser extent *The Leopard* were to be dismissed along with Visconti's attempts at contemporary drama probably few would disagree with him. On the other hand, for all Mr. Nowell-Smith's eager advocacy, *La Terra Trema* surely remains one of the most boring and empty "great films" ever perpetrated, and *Rocco and his Brothers* has only diminished dramatically as the years make ever more prominent its phoney operatics.

Losey on Losey arrives at its subject by a different route. It is the end-product of a series of long, taped interviews with Joseph Losey conducted by Tom Milne, and aims to present in a coherent form the film-maker's own thoughts on and judgments of his films, together with all sorts of background information about the genesis of the films, the circumstances in which they were made, and the ones that got away—the projects which never came to anything, the ideas which had to be scrapped. There is always a certain danger in this sort of book, since if everyone is not very careful the shift of focus away from the film itself, as it arrives on the screen, may lead to a distortion of the critical judgment: a film is what it is, no matter why and how it got that way. Whatever production difficulties it encountered, whatever changes and cuts it had imposed on it, our knowledge of them cannot make any difference to our judgment of the film, though, of course, it may very reasonably make a difference to our judgment of the film's maker. *Losey on Losey* keeps a nice balance, never degenerating into an excuse-book; indeed, Mr. Losey is often rather harder on his own films than the average outsider would be. And the whole thing, as well as illuminating Mr. Losey's personal progress as a film-maker, provides a lot of fascinating incidental documentation on the situation of the Hollywood director in the commercial framework of the 1940s and early 1950s, and of the critically acclaimed "art" director in the status-obsessed international cinema of today.

* * *

These three series of paperbacks seem likely to become long-term additions to the British critical scene. Meanwhile the hard-cover books come and go; though since the considerable success of Josef von Sternberg's autobiography *Fun in a Chinese Laundry* considerably more seem likely to come. Among them, the biographies and autobiographies have the most obvious appeal: if they are bright and chatty enough and full enough of anecdotes, funny or sensational, about the famous, they can be expected to reach a far wider public than that single-mindedly devoted to the cinema as such. Or so publishers and writers reason. And occasionally they may be right. But in the process of producing books which they hope will contain nothing to bore or put off the general reader they all too often eliminate precisely the things which would make the books interesting and useful to a more specialized audience—and without, needless to say, positively winning over the rest.

Sternberg's autobiography successfully combined the two types of interest: mainly, no doubt, because its author is so fascinated by himself that he never imagines for a moment that any detail he feels inclined to impart will not equally absorb his readers. And, unmistakably, he wrote it all himself, down to the last weird entry in the index. Herbert Wilcox, whose autobiography *Twenty-five Thousand Sunsets* is the latest film director's autobiography to appear, may well have written it all, or at least had a vital say in how it turned out, for though it is very brisk and journalistic for a non-professional writer, its to-and-fro structure and its choice of anecdote suggest the way such a person might really reminisce. As so often in these books, it is a pity there is no filmography, or even summary list of films, appended to give the reader a clear idea of exactly what happened when, after all, anyone not interested could just take no notice of it. But there are some interesting stories from various phases of Wilcox's long career, whether he is saying some nice things about the divine Brigitte Helm (seldom approved by critics) or giving a frank account of the disagreements which complicated shooting of *The Beggar's Opera*, which he produced and Peter Brook directed.

* * *

And the book does, too, raise an interesting point for the future attention of British film-book writers. No doubt it is a good thing that British film students and historians should be at work on new studies of Stroheim, Buñuel, Welles and others. But it does seem absurd that in the process our own film history should be so totally ignored. Hitchcock, it is true, comes in for some study, but the British Hitchcock comes a very poor second to the American—Truffaut's book, with seventy-three pages to 172, is a favourable sample—and other British directors who seldom or never worked out of Britain come nowhere. For the very early days of British cinema there are Cecil Hepworth's autobiography and Rachel Low's monumental history, now happily to go ahead under the auspices of the British Film Institute after some years in suspension. But it is absurd how difficult it is to find out anything much about the careers of Victor Saville, Basil Dean as a film-maker, Maurice Elvey and many others, including, hitherto, Herbert Wilcox. No doubt there are few forgotten masterpieces to emerge, but there was a lot of excellent popular cinema which just cries out for revaluation and documentation. And what about the films made in Britain by noted foreigners like Dupont, Autant-Lara (who has seen *My Partner Mr. Davis*, scripted by Prévert?) or Harry Langdon? No doubt there is the material for study somewhere—perhaps abroad, when a pre-war British classic like *The Robber Symphony* can be seen in Hungary or Holland much more easily than in England. It is time somebody wrote the necessary book about, say, Michael Powell, the only genuine British *auteur* since Hitchcock. Or even about Carol Reed or David Lean.

For the moment, though, British writers on film are more inclined to produce books like David Thomson's *Movie Man* or Raymond Durgnat's *Films and Feelings* or Paul Mayersberg's *Hollywood: The Haunted House*, which are all much more involved in the cinema today and tomorrow than in the film yesterday. Mr. Mayersberg's book is on the whole more interesting than the other two, recently reviewed in these pages, mainly because it is more interested in facts and first-person testimony than in woolly generalization or lofty psychologizing. He has been to Hollywood, talked to a number of Hollywood professionals, and come back with several interviews, chopped up and distributed a little irritatingly in order to illustrate various themes in his book. The book's overall intention is to give a believable picture of Hollywood now, Hollywood as a real place where real business is done as well as Hollywood the dream palace. This to some extent it does, though the author remains all too obviously a day-tripper who seeks to substitute for one lurid set of preconceptions another, but perhaps equally misleading, set of preconceptions. Put next to a book like Bob Thomas's popular, sensational, all-too-readable life of the late overlord of Columbia Pictures, *King Cohn*, Mr. Mayersberg's book offers some sort of corrective, but the old gaudy, tuppence-coloured image remains more compelling, and even somehow more true, than the plain, businesslike alternative.

* * *

There remain two types of book for consideration—the work of scholarship dedicated to some small aspect of the cinema at large, and the books, theoretical or practical, which mirror the impact on a cultivated but not necessarily highly specialized mind of the cinema as an art. Neville March Hunnings's *Film Censors and the Law* comes in the first category: in it the author tries to present some sort of coherent picture of film censors, their activities, powers and propensities in various countries, and to expound the laws which lie behind them. This he does clearly and quite comprehensively, and somewhat more readably than did I. H. Carmen in *Movies, Censorship and the Law* last year (which anyway concerned itself almost exclusively with the situation in the United States). Even so, there are some curious limitations to Dr. Hunnings's considerations: in particular he stops short of any sufficient analysis of the political implications in the withholding of certificates in Britain from several east German films about living ex-Nazis, allegedly on the ground that the films might be libellous.

The "fine minds" type of book is represented in the current crop by three: a variable American anthology, *Man and the Movies*, which consists of twenty essays, mostly by academics, with a sprinkling of novelists, poets, and psychiatrists and one ex-film critic; Kenneth Tynan's critical collection, *Tynan Right and Left*, which includes a number of his film reviews and articles on film-makers as well as his recent writings on theatre; and André Bazin's *What is Cinema?* a selection translated and edited by Hugh Gray. *Man and the Movies* demonstrates on the whole that fine minds can produce just as silly comments on arts about which they do not necessarily know anything as can the rest of us. All too many of its contributors labour the obvious or produce with cries of wild delight new discoveries which have been the small change of critical orthodoxy for a quarter of a century. There are exceptions, like Joseph Blotner's "Faulkner in Hollywood", a foretaste as it were of his forthcoming official biography, and one or two entirely personal pieces like George Garrett's "Don't Make Waves" and R. V. Cassill's "In the Central Blue". But these are very much in the minority.

Mr. Tynan's writing on the cinema also fails, by and large, but for a different and curious reason. His interview-profiles of Orson Welles, George Cukor and such are lively, informative, and only occasionally a trifle too evidently worked over. But his reviews, even when they are enthusiastically for or bitterly against something, seem strangely uninvolved. He praises Godard in all the right terms, he has done his homework, and all the references to Brecht &c., drop in at just the right place, and yet no feeling of personal involvement, personal response, personal excitement emerges. Collected, the reviews give an even stronger impression of disengagement than they did read week by week in *The Observer*. Thus the exceptions are even more evident; notably the long, fascinated account of Kozintsev's *Hamlet*. An even more indicative exception is omitted; the review of *The Comedy Man*, which set Mr. Tynan off on theatrical myths and realities, and precisely why the picture presented by the film is so false. The clue seems to be theatre: a film *Hamlet* is a *Hamlet* nevertheless; a film about the theatre is inevitably of interest to a theatre man, and so on. Of course it is no secret that Mr. Tynan's heart is in the theatre; but it is curious to find the fact so conclusively demonstrated by his writings, on another dramatic art.

* * *

Remains Bazin. What can one say at this late date about him? An introduction seems like an impertinence; Bazin was the "spiritual father" of the New Wave, coeditor of *Cahiers du cinéma*, and mentor of the magazine's first generation, and his collected volumes *Qu'est que le cinéma?* are among the accepted classics of writing on film. Professor Gray has selected from them ten essays which give a clear idea to the newcomer of Bazin's critical personality, range of sympathies and penetrating intelligence. They include the famous two-part essay on "Theatre and Cinema", with Bazin's subtle analysis of how and why Olivier's *Henry V* and Cocteau's *Les Parents terribles* work as they do, and what their limitations as cinema are. There are also his classic account of *Les Dames du Bois de Boulogne*, his excited, delighted response to Thor Heyerdahl's *Kontiki* film, his Chaplin essay and his early but incomparably thoughtful "The Ontology of the Photographic Image". Bazin's great advantage is that he was a man of vast and varied culture, but his first, passionate commitment was to the cinema. The culture is constantly there, ready to be applied when it is applicable, but it is always secondary to the main attraction, the film itself. There seems no reason why there should not be more Bazins; every year makes the cinema seem a more normal part of our artistic environment, to be taken absolutely for granted, and as that happens, as it seems less and less a novelty, a special case, there will be more likelihood that someone else will combine qualities like Bazin's in similar proportions. And meanwhile, there are still fifty-four more pieces in *Qu'est que le cinéma?* awaiting translation.

JAMES LEAHY: *The Cinema of Joseph Losey*. 175pp. DOUGLAS MCVAY: *The Musical Film*. 175pp. IVAN BUTLER: *The Horror Film*. 176pp. Zwemmer. 12s. 6d. each.

RAYMOND DURGNAT: *Luis Buñuel*. JOEL M. FINLER: *Stroheim*. IAN and ELIZABETH CAMERON: *The Heavies*. IAN CAMERON (Editor): *The Films of Jean-Luc Godard*. 144pp. each. Movie Paperbacks edited by Ian Cameron. Studio Vista. 10s. 6d. each (Hardback, 21s.).

RICHARD ROUD: *Jean-Luc Godard*. 176pp. GEOFFREY NOWELL-SMITH: *Luchino Visconti*. 192pp. TOM MILNE (Editor): *Losey on Losey*. 192pp. Secker and Warburg. 15s. (Hardback, 30s.).

HERBERT WILCOX: *Twenty-Five Thousand Sunsets*. 233pp. Bodley Head. 30s.

PAUL MAYERSBERG: *Hollywood: The Haunted House*. 188pp. Allen Lane: The Penguin Press. 35s.

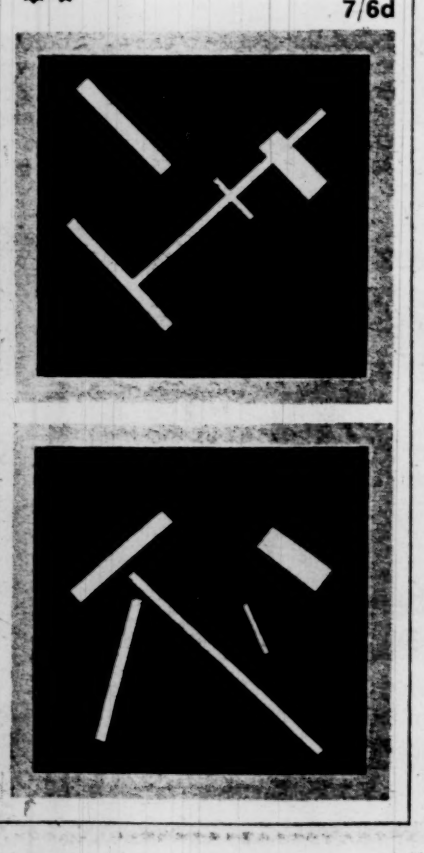
BOB THOMAS: *King Cohn*. 381pp. Barrie and Rockliff. 35s.

NEVILLE MARCH HUNNINGS: *Film Censors and the Law*. 474pp. Allen and Unwin. £3 3s.

W. R. ROBINSON (Editor): *Man and the Movies*. With assistance from George Garrett. 371pp. Baton Rouge: Louisiana State University Press. $7.95.

K. TYNAN: *Tynan Right and Left*. 479pp. Longmans. £2 10s.

ANDRÉ BAZIN: *What is Cinema?* Selected and translated by Hugh Gray. 183pp. University of California Press, London: Cambridge University Press. £2 6s.

Ahead of the Game
Calvin Tomkins
Four versions of Avant-garde
Cage, Duchamp, Tinguely, Rauschenberg
7/6d


Psychology and Painting

MODEL SITUATIONS

RUDOLF ARNHEIM: *Towards a Psychology of Art.* 369pp. Faber and Faber. £2 10s.

These essays, written over the past twenty-five years, cover an enormous range and it would be folly to attempt any comprehensive summary of their themes. The title is not merely modest but is truly representative of the author's cautious approach.

Professor Arnheim believes that the science of psychology is not limited to measurements under laboratory conditions but must "comprise all attempts to obtain generalizations by means of facts as thoroughly established and concepts as well defined as the investigated situation permits". Investigated situations here include such diverse material as experiments in perception (Professor Arnheim was one of the first to apply Gestalt theory to the visual arts), children's art, images, and the nature of inspiration and contem plation.

There are interesting attempts to understand how symbolism is conveyed by visual form and a very good paper in which he scotches what he calls the "myth of the bleating lamb". This is Herder's notion that the visual characteristics of an object are incapable of being distinguished and remembered unless they are associated with sound and thus related to language.

In "Abstract language and the metaphor" Professor Arnheim asserts that the artist keeps his concepts, intentions and language as abstract as the circumstances permit. He is soon in trouble here but escapes by accounting for the poet's love of the specific as being man in "constant search of perceptual 'models' that will allow him to deal with universals in the tangible form of concrete application. Any work of art offers just such a model situation."

Successive draft versions of poems are quoted to demonstrate the poet's tendency to further and further abstraction. One of these is an unpublished poem by Aldous Huxley "about driving a car at night and the symbolic significance of the narrow universe created by the headlights":

> In the chaos of the moon's
> Absence one creative beam
> Shapes the narrow world through which
> we fly.

This literary gem draws out the psychologist's almost unbelievable worst:

> Of a complex natural situation nothing is kept but the factors that suggest symbolic meaning: the confused darkness in which a searching light discovers comprehensible bits. The adjective "creative" lifts the events expressly to the spiritual level.

There are also rather too many passages (this one from the same paper) like this:

> In short, the intimate syntactic connexion achieved through subject-predicate relationship, possessive genitive, &c., joins many elements of heterogeneous origin. This confines the experience of the reader forcibly to the physiognomic level, on which the various elements reveal their kinship and hence their capacity of merging in a common whole.

Not without reason is the book dedicated "to Mary because she sees while I puzzle".

Professor Arnheim is well known for his study of Picasso's "Guernica" and he follows it up here with a splendid appreciation of "Night-fishing at Antibes". This may serve as an illustration of his theory of the fundamental unity of perception and expression: "The meaning of a work of visual art is contained in the properties of its shapes and colours. And there is no sense to those shapes and colours other than the meaning they proclaim." He argues that in the "Nightfishing" the contradiction between the action represented and the dynamics of the shapes representing it throw together "the murder of the fishes" and the non-committal curiosity of the watching girls into a foreboding of violent, but unknown, things to come. This description is, admittedly, hindsight ("Nightfishing" dates from 1939) but it is persuasive, particularly when read in context.

Professor Arnheim is sharply critical of the view that the shift from man-made form to the unshaped raw material of experience constitutes a return to concrete reality, from which alone new thought can arise. He points out that:

> Genuine realism consists in the interpretation of the raw material of experience by means of significant form . . . therefore a concern with unshaped matter is a melancholy surrender rather than the recovery of man's grip on reality.

Writing is not Professor Arnheim's forte—he breathes by the paragraph, numbers of these, all more or less relevant to whatever theme is in hand, being strung together to make essays. This makes for jerky, difficult reading, but the patient reader will find much to learn, as well as much to challenge, in the psychological adventures and obsessions of a humane and occasionally very perceptive thinker.

ABSORPTIONS

J. RUSSELL HARPER: *Painting in Canada.* 443pp. 378 illustrations. Toronto University Press. London: Oxford University Press. £8.

Mr. Russell Harper, chief curator of the McCord Museum, McGill University, gives a remarkable panorama of the development of painting in Canada in this comprehensively illustrated volume, sponsored by the Canada Council in cooperation with the University of Toronto Press for the nation's centenary year. The general plan, which considers painting as "an integral part of the life of an expanding nation", is admirably pursued in the chronological chapters which also underline the changing directions of thought and effort. The French and English traditions are traced with impartiality. Social background, biography and critical remark are united in a text which flows vividly from the beginning of Canadian painting in the Quebec city of three centuries ago to the modern age of abstract-expressionists and *piasticiens*. The earlier illustrations show the alternation of sophisticated forms of painting derived from Europe and a certain amount of more "primitive" work in portraiture and genre. Frère Luc during his stay imports the seventeenth-century baroque style of French religious painting.

In the English colonial phase the British Army brings its topographers. The drama of growth in the nineteenth century is signalized in the genre pictures of Cornelius Krieghof, of whose personality Mr. Harper gives an excellent thumb-nail sketch, and in such records of expansion as the paintings of Arctic expeditions. Academic influences, French and English, in the later nineteenth century are seen to yield to the aspirations both national and aesthetic which eventually come to fruition in the work of Tom Thomson and the Group of Seven. Here Canada may claim a distinct school of landscape with its own breadth and vigour of style. Yet development presses on to the forms of international currency characteristic of the present day. Borduas and Riopelle are internationally known figures, but, says Mr. Harper, "contemporary paintings by their sheer number startle all connected with the arts in Canada". The variety of abstract expressionism, "hard-edge", optical, and post-Surrealist painting seems to show that Canada has absorbed everything with the apparent exception so far of Pop art. The variety may be regarded as no more a baffled search for expression than in other countries, but rather as a mature participation in the ideas and problems of the world of art of today.

THE ALIENATION GAP

HERBERT READ: *Art and Alienation.* The Role of the Artist in Society. 176pp. Thames and Hudson. £2 5s.

C. G. JUNG: *The Spirit in Man, Art and Literature.* Translated by R. F. C. Hull. 168pp. Routledge and Kegan Paul. 31s. 6d.

Both Sir Herbert Read in *Art and Alienation* and Jung in *The Spirit in Man, Art and Literature* settle on Van Gogh as an alienated spiritual father of the modern movement. Jung considers Van Gogh, Picasso and Joyce all to be schizophrenic, setting down against this his belief (shared by Sir Herbert) that the modern artist's schizophrenia is not produced by any disease in the individual but is a collective manifestation of our time.

The character of Sir Herbert's Van Gogh essay (previously unpublished) is very much that of an introduction in search of a picture portfolio. A concise biographical run-down and copious extracts from the letters are followed by the contention that Van Gogh "was compelled to turn from the human scene with all its injustice to contemplate 'the too great calmness' of nature". He thus became the greatest of the alienated expressionists. "Humanity had failed him, for there was no unity in the civilization into which he had been born."

The aim of the alienated artist, Sir Herbert continues, is

> to reveal the secret of nature, to interpret the spirit of nature . . . and for this purpose to use a language that corresponds to the experienced reality and not to the conventions of language and scientific method. The result is the style we call expressionism.

By nature is meant "the whole realm of existence and experience" and expressionism is seen as "an attempt to humanize nature".

The artist is not interested in experience as such, explains Sir Herbert. "His aim is to establish order among his perceptions and sensations, and this order is, as it were, a tower of strength, something as permanent and as impersonal as the Pyramids." Expressionism is seen as sprung from "an exasperated humanism" and the fallacious belief "that the purpose of art is to 'express' a sentiment, a mood, an attitude, a state of mind, an impression of nature".

In his introduction Sir Herbert argues that Wölfflin's critical principles were based on and are applicable to figurative art alone. He then points to an altogether new aesthetic —that typified by Klee's work and thought ("nature must be transformed—tranformed to express some spiritual necessity, the *Angst* of a society alienated from nature"). To resolve this split between aesthetics old and new, he proposes an attempt to establish scientific principles of art criticism for non-figurative art, whether Byzantine, Egyptian or modern. So far so good, but these new principles do not emerge.

Instead we soon find fifth-century Chinese aesthetics invoked to put expressionist painters (who demand only that their forms correspond to their feelings) in the dog-house. A painter who has

> thrown overboard not only every concrete image, but also the cables and anchor which might serve to link him with the solid bedrock of reality, finds himself drifting beyond abstraction, towards metaphysical nothingness.

Unless art can establish some correspondence

> with the universal harmony of which the Chinese critic spoke fifteen hundred years ago—unless they body forth a *form* whether of things known or of things unknown, they remain meaningless and void.

Fair enough, but how are we to determine the significance or otherwise of the forms which an expressionist would claim do correspond to his feelings, and therefore of things known or of things unknown? Is there really some connexion between abstraction and metaphysical nothingness? If he thinks there is, Sir Herbert should have told us a little more about it. And what he says seems to boil down to a denial of Kandinsky's claim, by which the very notion of non-representational painting stands or falls, that line, colour and form are elements of an autonomous language.

In fact he does believe with Gabo that line, colours, shapes have a life of their own, one which is nevertheless rooted in human nature. "They are not merely abstract signs, but they are immediately and organically bound up with human emotions." He acknowledges that this belief is fundamental to his theory of the therapeutic value of art and argues that it is true by a consideration of "form" in nature, ". . . there is no distinction to be made between organic form and what in aesthetics we call 'pure' form".

Sir Herbert closes his circle with his well-known idea that "creative activity offers the only possibility of resolving the spiritual disease of alienation". He offers Bosch (!), Matisse (conditionally), Henry Moore ("the reconciling archetype") and Nahum Gabo as artists who have shown how the alienation gap may be closed by, among other means, redirecting "the aggressive instincts of man into channels of reconciliation and pacification".

All in all one cannot help but feel that Sir Herbert is too sympathetic to his material to enable him to write rigorously of and around it. He asks nearly all the right questions and instinctively seems to know most of the answers—if only he was rather better at showing his reader how he arrives at them.

His chosen territory is that unhappy middle ground between art and criticism, and he is at his best when he goes in for straight exposition, at his least happy when he is trying to steer a line of argument, particularly when he chooses to steer it through chunks of other men's ideas. For one who clearly holds so deeply romantic a philosophy of the power and essential untranslatability of visual symbols, writing is inevitably difficult. Essay after essay finds him discussing the fundamental impossibility of some apparently rational concept only to be forced back in the end on some classic (and preferably poetic) statement. Let us leave him, where he would surely be happy to be left, with Goethe.

> We should talk less and draw more. As for me, I should like to renounce the word, and, like plastic nature, speak only in images. This fig-tree, this serpent, this cocoon exposed to the sun before this window, all these are only profound seals; and he who can decipher their true sense, can in the future do without spoken or written language. . . .

While holding that both Freud and Jung were themselves insufficiently artistic and too analytic to have yielded deep insights into art, Sir Herbert would be the first to acknowledge his profound debt to Jung, of whose collected works he is one of the three editors. Alienation was itself of great interest to Jung, many of whose writings are about its diagnosis and the marking out of possible paths to wholeness. In one of his essays here collected, "On the Relation of Analytical Psychology to Poetry" (1922), he suggests that some element of alienation is essential to the artist. It enables him to stray far from the beaten track and thus "to discover what it is that could meet the unconscious need of his age". For Jung, of course, art is constantly at work educating the spirit of the age and conjuring up those forms in which it is most lacking.

Unfortunately reality refused to conform to theory and in the last two essays in the book, written in the early 1930s, we find an uncomprehending Jung throwing fireworks at Joyce and Picasso as he gropes his way towards the painful truth that if the work of art is truly representative of the life of the collective, then the collective must be in pretty poor shape:

> *Ulysses* is no more a pathological product than modern art as a whole. It is "cubistic" in the deepest sense because it resolves the picture of reality into an immensely complex painting whose dominant note is the melancholy of abstract objectivity. . . .
>
> Far from his work being an expression of the destruction of his personality, the modern artist finds the unity of his artistic personality in destructiveness.

Even so, Jung has eventually to acknowledge that although the epitome of "sheer negation", *Ulysses* is creative destruction:

> Here is no theatrical gesture of a Herostratus burning down temples, but an earnest endeavour to rub the noses of our contemporaries in the shadow-side of reality, not with any malicious intent but with the guileless naïveté of artistic objectivity.

And while writing Picasso down as a schizophrenic, he cannot disguise his admiration for the latest paintings (i.e., of around 1930), where he finds the symbols of madness experienced during the period of disintegration giving way before images representing a recognition of the bipolarity of human nature and of the necessity of conflicting pairs of opposites.

In a fascinating appendix to the *Ulysses* essay the editors attempt to sort out its confused genesis. In due course, we are promised, Professor Ellmann is to go further into it for a future edition of his Joyce biography. The editors also present an irresistible scrap—Jung's copy of *Ulysses* bears the following inscription in Joyce's hand: "To Dr. C. G. Jung, with grateful appreciation of his aid and counsel. James Joyce, Xmas 1934, Zurich."

The other essays in the volume include two on Paracelsus, two (both sharply critical) on French, one on the sinologist Richard Wilhelm, and two outlining Jung's well-known ideas on the relation of psychology to literature.

The Hidden Order of Art
Anton Ehrenzweig

'one of the most intelligent books ever written about the psychology of artistic creativity/as relevant to the present situation of psychology as it is to the present situation of art'

John Russell/Sunday Times

'what a mine of incidental instruction it is'

Nigel Gosling/Observer

63s/Weidenfeld & Nicolson

The Middle East and Africa

FRIEND OF THE ARABS

Gathering Moss. **A Memoir of Owen Tweedy. Edited by Thomas Crowe. 345pp. Sidgwick and Jackson. 35s.**

Owen Tweedy was writing his own memoirs but had apparently not got very far when he died. Throughout his life he had been a meticulous keeper of his diary and these records and the letters cherished by his family have become the raw material of this volume written by an admiring friend for his adoring relatives. Parents, sisters, brother, brothers-in-law, nephews and nieces drift through its pages like a tide on which his celibate life was borne, without much relation to the matter in hand, which is the life and travels of Owen Tweedy, but so splendid is the family affection that it acquires a minor interest of its own. He is part of a clan who have left this memorial to him and he would have liked it so; he regarded the memoirs he was writing at the end as a continuation of his own family tribute, *The Dublin Tweedys*.

For the public at large, however, the book has value for other reasons. It illuminates the Allenby - to - Lloyd period of Egypt and the Arab-Jewish struggle in Palestine preceding the 1948 war; and if it had not been written as a memoir about a person it might have had greater value still by containing longer extracts from his diary and some from his dispatches to newspapers and periodicals in which his notes were evaluated for print. Perhaps his family should now give his diaries and letters to St. Antony's College, Oxford, for closer study in their archives of Middle Eastern documents.

Owen Tweedy began his Middle Eastern career in the army. After service in the Gallipoli campaign he was transferred to Lord Allenby's forces in Palestine, but was soon switched to the intelligence staff and thence to the post of third secretary in the oriental section of the High Commissioner's staff in Cairo. He was appointed secretary to Lord Allenby when he arrived as High Commissioner and his life-long interest in Egyptian politics began. He was a devoted adherent of his boss but a dedicated opponent of his successor, Lord Lloyd, and it is largely in noting his points of disagreement with Lloyd that his diary makes interesting reading. Yet it was a difference of method and personality rather than policy that marked the two men in office, for Lloyd set out to execute the terms of the 1922 settlement that Allenby had wisely imposed on Egypt. Allenby concludes a letter written to Owen Tweedy from Scotland: "It is in their [the Egyptians'] interest, not ours, to come to an agreement with us. We should rest absolutely firm on the lines of the policy we have hitherto pursued; and not give another inch." This was in 1921, and in the following year he persuaded the British Government to make substantial changes in the relationship between the two countries by unilaterally abolishing the hated protectorate and acknowledging Egypt's independence and sovereignty. The declaration was received with delight in Egypt but it did not alter Britain's responsibility for communications, the defence of Egypt and the security of foreign nationals in Egypt. Lord Lloyd described this as a real policy, pointing out that Egypt had been given "a qualified independence, an independence that was subjected to certain definite reservations" which "were an absolutely vital part of that declaration"; as indeed they were. He based his policy entirely on the declaration.

Owen Tweedy unaccountably resigned from office before Lord Allenby and when he returned to Egypt it was as a newspaper correspondent. Owen's attitude to Lloyd, states his editor,

> stems from personal antipathy, and from the fact that he represented all that was in opposition to Allenby's achievements in Egypt. In fact, *Lord Lloyd's tendency was to reverse Allenby's policy* . . . [our italics].

The truth seems to be that Lloyd imposed Allenby's policy too inflexibly, antagonizing those Egyptian leaders willing to collaborate and men like Tweedy who saw the need to go along with them at least part of the way. Tweedy's notes bring out clearly that Lloyd made enemies of much of the British community, and in one revealing note he admits "I do admire his strength and hardness, though his tactics repel me". This comment was directly related to his insistence on retaining British officials who had been paid their compensation for termination of service—a typical case of Lloyd pushing his policy too far. In Tweedy's view the British officials hated the Egyptians and worshipped the High Commissioner's toughness. He was probably right that a more sympathetic British pro-consul would have been better for Britain in the long-run.

In the Second World War Tweedy returned to government service as information officer in Palestine and then for a brief period as information officer for the Middle East based on Cairo, which ended unhappily with his resignation. His Palestine service shows clearly that he was himself very *sympathique*, for he managed to keep the friendship of Arabs and Jews alike during a difficult period, even though his sympathies were with the Arabs. He recognized that the Arabs were in danger because the Zionists were determined and the Balfour Declaration open-ended. "Who is to say when the Jews have established a National Home?" he asks.

> The Jews will never be satisfied. There ought to be some definition of time, population or area. Otherwise the formation of the home may result in its being so enlarged that it becomes in fact, if not in name, a Jewish State.

He quotes Gershon Agronsky, editor of the *Palestine Post*, as saying " . . . but let the Arab persist in his procrastination, and we will see the growth of a Jewish movement that will make him only too anxious to compromise at any price".

Owen Tweedy foresaw the troubles ahead in Palestine and was not far from seeing the final outcome. He did not experience high office but he was a shrewd observer of people and events and the mood of his times and so it is interesting to see in his notes something of the pitch on which policy was played.

WHITE LAAGER

THEODORE BULL (Editor): *Rhodesian Perspective.* 184pp. Michael Joseph. 30s.

JAMES BARBER: *Rhodesia: The Road to Rebellion.* 338pp. Oxford University Press, for the Institute of Race Relations. £2 2s.

"A great deal of news and comment on Rhodesia, both official and unofficial, is clearly slanted in favour of the Europeans", writes Theodore Bull, editor and part-author of *Rhodesian Perspective*. The book is intended to help restore the balance of factual information.

Mr. Bull was editor of *The Central African Examiner*, the independent journal that was born in Salisbury in 1957 and suffered an untimely demise in December, 1965, following U.D.I. and the rigours of Mr. Ian Smith's press censorship. Former contributors to *The Examiner* have prepared material for the political and economic survey of Rhodesia, past and present, that forms much the larger part of *Rhodesian Perspective*.

There is disillusion here for anyone under the impression that, in terms of racial politics, the Rhodesian tradition has always been much more liberal than that of its southern neighbour South Africa. For what emerges is the story of a society divided in practice on almost copybook apartheid lines, the 1930 Land Apportionment Act providing the basis for physical racial separation and the 1934 Industrial Conciliation Act effectively discriminating against Africans in the field of employment.

Even in 1953 with Federation and much heady talk of a new racial deal in Partnership, African advancement took place amid the growing misgivings of white Rhodesians. It was as a result of this mistrust that Garfield Todd ("the last European political leader at all prepared to work with African political leaders") was so soon deposed by his own party. The Todd crisis was a turning-point in the history of Rhodesian politics. Thereafter the retreat into the white laager (220,000 Europeans among more than four million Africans) has been a steady progression, culminating in the appointment of Mr. Smith as premier in April, 1964—and U.D.I. nineteen months later.

Part Two of *Rhodesian Perspective* is a chapter in which Theodore Bull expresses some controversial, highly refreshing opinions of his own. His judgment on the racial conflict: "While recognizing the immense value of the European contribution I personally feel bound to conclude from the evidence of Rhodesian history and politics that the balance of right is on the African side." Looking at proposals for constitutional reform he deduces that neither "shared power" nor the emergence of a multiracial party of moderates is any longer a realistic possibility.

With internal revolt by Africans unlikely at present there remains the alternative of effective intervention by Britain. But this, too, is ruled out in the short term in view of Britain's incompetent handling, thus far, of her post-U.D.I. sanctions policy.

So Mr. Bull is left to speculate on a more distant future. Faced with a Rhodesian showdown, he argues, "Big Brother" South Africa would no longer feel compelled to prop up an economically stagnant Rhodesia. Political and economic pressure would ensure that an African-ruled Rhodesia cooperated with white South Africa. And Rhodesia, like Botswana, Lesotho, Swaziland and South Africa's independent Bantustans of the future, would be numbered among an informal grouping of Southern African states, of which a geographically reduced South Africa would remain economically supreme. (It is assumed that large numbers of white Rhodesians would have trekked south across the Limpopo, leaving behind a small number of the better qualified, more tolerant Europeans willing to work under an African regime.)

The appeal of such a solution—in so far as it does appeal—lies in the assumption that the necessary changes in political power could be effected peacefully. True, South Africa's new premier Mr. Vorster has been wooing neighbouring black states with some success, and a more tolerant racial attitude across the country's borders, if not inside them, is noticeable. But what of Smith's Rhodesian Front regime? What, for that matter, of Rhodesia's uncompromising African political opposition?

The extreme political attitudes now to be found in Rhodesia are well defined in John Barber's *Rhodesia: the Road to Rebellion*, a book that confines its scope to the six years from 1960 to the brink of U.D.I. The hardening of white and black political attitudes is seen to follow its own depressingly logical progress as growing political awareness among Africans encounters growing distrust, violence is met with violently repressive legislation, and fear engenders fear.

As the tendency becomes more marked, white oratory becomes increasingly tinged with the borrowed hues of South African propaganda; South Africa's political phobias—Communism, liberalism, the press, the British, the United Nations—are adopted wholesale, and a sense of destiny in isolation is carefully fostered. "We may be a small country", intoned Mr. Smith in his independence speech, "but we are a determined people who have been called upon to play a role of world-wide significance. . . . We have struck a blow for the preservation of justice, civilization and Christianity."

It is this latter part of Mr. Barber's book that makes the best reading, being most relevant to present-day Rhodesian politics. As a whole *Rhodesia: the Road to Rebellion* suffers rather than gains from its scrupulous detail. This does not, of course, invalidate it as a useful book of reference but it does make it rather too heavy-going as a political Baedeker for the layman interested in the current crisis.

THE LEVANTINE TRADE

RALPH DAVIS: *Aleppo and Devonshire Square.* English Traders in the Levant in the Eighteenth Century. 258pp. Macmillan. £2 10s.

Who can put his finger on Devonshire Square directly he opens a map of London? Today, parked cars, blank walls and a bombsite make of it a mere open space near Liverpool Street Station. Yet a second look reveals traces of its nobler past, for it contains three of the early eighteenth-century houses from which close-fisted and exclusive Levant merchants once traded with their preserve in the Ottoman Empire. Aleppo is their eastern "factory" described in this book, because for two centuries it was their busiest trading post, being the jumping-off place for Erzerum, Baghdad and Persia. But by the mid-eighteenth century, which is the period here described, a combination of chaos in Persia, mounting competition at the London end with imports coming from India via the Cape, the collapse of the Syrian economy, the economic push of a determined French ambassador at Stamboul, and the too exclusive control exercised by Devonshire Square over the carrying trade, had brought about a decline in the Levant Company's trade in general and Aleppo's in particular.

All this is retailed in an excellent history of the company written a generation ago by A. C. Wood. The facts that Professor Davis adds, in this most readable piece of economic history, is that decline was not everyone's fate. He uses the records of the Radcliffe family and their factors to show that a canny man of business could still earn a comfortable fortune, set up his sons as landed gentry and commission the Adam brothers to enlarge his country seat. But by 1750 misfortune had set in for the less astute. "Mr. Chitty is deeply in and has a deal of cloth unsold and at wrong time I believe grew cautious and perhaps will not engage so largely as hitherto."

Professor Davis is illuminating about the kind of knowledge and acumen needed in order to "engage" at all. Nothing was stable except the demand for the red cloth that made fezzes. In London, the merchant waited to learn from the field what kinds and colours of cloth to order, and judged whether to get it in the west of England or in Yorkshire. At Aleppo, he had to know how to clean dirty Syrian raw silk in order to make it saleable in London, whether to sell English cloth by the piece, bale or yard, and how much "very thin cloth in Persia colours" it was worth forwarding to Teheran in order to catch some Persian fashion.

The price of success was a not very long exile. The average was about ten years as a young man, usually without wife or family, with health at hazard and with seasonal periods of boredom. The book would have been more engaging had the author been as interested in the social as in the economic detail of an Aleppo factor's tasks:

> Skill, judgment, nerve were needed to deal with the Syrian merchants and to outdo the competing English, French and Italians; but there is no reason to believe the work was either very arduous or very time-consuming. A great capacity for patient sitting and devious conversation . . .

was, he asserts, not unfamiliar or unpleasant to those accustomed to while away business hours in London coffee houses. Does he really think that the two brands of whiling away bear comparison? In London, the coffee-drinker had some notion of his business companion's train of thought. In Aleppo he had none. Though it was the city in which Franks were most tolerated, his Muslim companion thought him both alien and barbarous—so much so that until about 1750 he was obliged to go about in Turkish dress in order to ward off molestation in the street, where jostling was the favourite Turkish gambit. None of this are we told, except in one illustration of Factor David Bosanquet "wearing Syrian dress". Did he and his fellows learn the language? What did they do with their day? Some of them never spent a night out of town. We know from contemporary travellers that they hunted, and played cricket, and were wildly excited when the desert traveller Carsten Niebuhr appeared among them in June, 1766, for, alone among contemporary Europeans, they grasped the hazards of an expedition of which he was the sole survivor. A little more about their lives out-of hours would have spiced this tale of business done both on behalf of their principals and in their own account.

The official index to *The Times* is to be reprinted by Kraus Reprint Limited of Liechtenstein. Production of the 118 volumes which range from 1906 to 1960 will begin this month and will be completed by the middle of the year. They will be printed by offset litho in full size book form. A reprint of the four-volume *History of The Times* from 1785 to 1948 is also planned for the spring by the same company.

5LB. OF FACTS

***The Middle East and North Africa 1967-68.* 984pp. Europa Publications. £6.**

Its publishers claim with justice that this yearbook is useful to a range of institutions that runs from airlines through banks to universities. An entry for each country (and by its standards North Africa includes Somalia, Ethiopia, Chad and Mali) provides intending travellers with the local addresses they need as well as with thumbnail sketches of local politics and economics. A general section draws attention to United Nations operations in the area, nations that work to a different calendar or measure by the feddan-oke or pic, the niceties of Islamic law, the major oil concessions and other *vade mecum* tit-bits, though at a weight of nearly 5lb. the book is too heavy to be carried beyond the library.

Naturally editors of such a book cannot go everywhere every year, so that information tends to be dealt out in a ratio that corresponds with government handouts and press coverage. Thus the social scene is paid less attention than politics or economics. For instance, women in Algeria got the vote in 1947, but nothing is said of Boumedienne's present tendency to shove them back into the *kinder und küche* class, and in Israel nothing is said about the bitter battle between secular and religious authorities over who is to educate the children of oriental Jewish immigrants.

The book is wonderfully up-to-date in that its political sections and its Suez Canal section all include data about the Arab-Israeli war of last June. Indeed, the only way in which it dates is in an occasional failure to cut out, in its historical sections, material that was only of transient importance. But these are trifles by comparison with the value for money that is provided.

COMMENTARY

In 1966 the number of new books published in this country went up by nearly 9 per cent; in 1967, according to the statistics of *The Bookseller*, it has gone modestly down again, by 405 titles, to a total at the year's end of 22,559—which works out at more than 430 new books a week. The number of new editions on the other hand has gone up, by a record 19 per cent, to a total for the year of 7,060.

Anyone with a will to draw hasty conclusions from these figures about which way our culture is at present tilting must look at the fluctuations, not in the grand total of books published, but in the various categories into which this is divided. Very much down on 1966, for example, are chemistry and physics (−139), children's books (−116), school textbooks (−100), fiction (−84), sociology (−82) and natural sciences (−73). Up, on the other hand, are political science (+137), history (+90), engineering (+61) and biography (+61), which overtook the record year of 1937 for the first time. Variations of this sort are mostly quite normal and can sometimes, in scientific or technical subjects, be stimulated by shifting criteria of classification. Where novels are concerned, last year's decline can be set against an increase in the previous year of 226, and the 1967 total of 2,386 does not suggest that publishers are getting especially ruthless in their selection procedure. On the other hand, the number of novels appearing in translation does seem to be going discouragingly downwards, 177 in 1967 as compared with 307 only two years ago.

The large totals in a number of non-fiction categories—political science, sociology, history and so on—give a slightly distorted picture of the pattern and intentions of British publishing, since they include imports from abroad, most notably from the U.S.A. Many American university presses and publishers of academic and technical books now issue them in this country through branches or agencies—when the pound was devalued, indeed, one American publishing house had to alter the price of no fewer than 3,000 titles at its London branch. Since these books do not bear any subsidiary British imprint no copies of them need to be lodged with the copyright libraries, but they are still included in the year's total of new British books. So are the English language books published in Moscow and other eastern European countries, though the number of these is far smaller.

Many people will welcome the sharp rise in the number of reprints and new editions that appeared in 1967, since one of the most depressing features of postwar publishing has been the speed and completeness with which books have vanished from sight after their first issue, largely because it now costs so much more, proportionately, to reissue a book than it did before the war. Some of the increase in new editions, especially of non-fiction, naturally results from the reappearance of hardbacks as paperbacks. The latest edition of Whitaker's *Paperbacks in Print*, published in November, shows that there were 5,000 more non-fiction titles in print then than a year before, while the number of novels available had gone up by less than 900.

It seems very probable that in 1968 British book production will reach a total of 30,000 for the first time, only eleven years after it first achieved a total of 20,000. Such a rate of growth is worth comparing with that for the previous forty years: in 1913, for example, the year's total was 12,379 books, 9,500 of them new ones, although editions were then much smaller than they are today. Only in 1966 did American book production reach 30,000, although American totals are not directly comparable with our own since they do not include government publications—*The Bookseller* records some 1,500 of these in this country for 1967. One direct comparison that is possible between the two countries is in the number of novels published: this is still considerably higher in Britain, where fiction is the largest single category of new books, whereas in America it comes second, some way behind sociology and economics.

* * *

Keen exegetes of Beatles' lyrics will find their most ingenious efforts horribly outdone by Richard Poirier in the current *Partisan Review*. Poirier goes far beyond the superficial kind of decoding that was evidenced in Alan Aldridge's recent colour supplement interview with Paul McCartney. Though sneering at the Brooks-and-Warren brand of solemnity that has flawed other intellectuals' attempts at homage, though insisting that what marks out the Beatles from other creative artists is the fact that they are *fun*, Poirier's offering is by far the most cravenly literary-critical salaam to date. "Since the exalted arts", he muses, "have all but surrendered the provision of fun and entertainment to the popular arts, criticism must turn to film and song, if it is to remind itself that the arts really do not need to be boring." Exit boring critic, wildly frugging? Not a bit of it. Here is one representative example of Poirier's fun-soaked prose:

> It [*A Day in the Life*] is, as I've suggested, a song of wasteland, and the concluding "I'd love to turn you on", has as much propriety to the fragmented life that precedes it in the song and in the whole work as does the "Shantih, Shantih, Shantih" to the fragments of Eliot's poem. Eliot can be remembered here for still other reasons; not only because he pays conspicuous respect to the music hall but because his poems, like the Beatles' songs, work for a kaleidoscopic effect, for fragmented patterns of sound that can bring historic masses into juxtaposition only to let them be fractured by other emerging and equally evocative fragments.

Advanced Beatlemanes of Richard Poirier's calibre will not have been disconcerted by the recent criticisms of the *Magical Mystery Tour* film that was shown by the B.B.C. over Christmas; further evidence, they'll say, that fun is fun, but real fun can only be enjoyed on campus. When you are as entertaining as the Beatles there is no need to be entertaining.

But zealots will also have noted that the Beatles' movie is every bit as cunningly referential as their songs; they will recall that in 1964 the king of hippy novelists, Ken Kesey (author of *Sometimes a Great Notion*) purchased a schoolbus and $20,000 dollars' worth of movie-making equipment and, accompanied by a gang of 30 or so fellow hippies (known as "The Merry Pranksters") set off for the New York World's Fair. Two months later Kesey and the Pranksters had completed 36 hours of 16mm. colour film which they intended to cut to feature length. A cutting-shed was set up in Kesey's back yard and work proceeded. (Beatle scholars will particularly note that Kesey's *Christmas* tree that year was decorated with a quarter of a mile of cut film.) The job was never completed. In April, 1965, Kesey and thirteen of the Pranksters were arrested for possession of marijuana. Kesey was sentenced to six months' gaol and three years' probation.

Sceptics may remark that all this took place too long ago for the Beatles to have had it in mind when they set out on their magic tour. Not so; Kesey was granted bail in 1965, staged a rather memorable fake-suicide—his truck containing a pair of fluorescent painted shoes and a suicide note was found parked on a cliff on the Californian coast—and disappeared to Mexico. It was not until 1967—after innumerable pranks—that he was finally imprisoned. It was hoped by his friends that he would be released in time for *Christmas*. Was the Beatles' film thus a brilliantly timed celebratory tribute?

(Bibliographical note.—All this valuable source material is culled from the latest issue of the magazine *Ararat* [published by the Armenian General Benevolent Union of America, 109 East 50th Street, New York], which also includes some engaging letters written by Kesey from his Mexican hideaway.)

* * *

During the past week one or two newspapers have produced round-ups of foreign writing in 1967, but none of them have offered any suggestion that books are written in Latin America. This is surprising at a time when Latin American literature is arousing a great deal of interest all over Europe as well as in the United States. Italian publishers, for instance, are often involved in bitter fights to secure the rights of the latest good Latin American novel. And Miguel Angel Asturias was awarded the Nobel Prize this year. It is even arguable whether anything was published in France, Germany or the Soviet Union in 1967 more worth writing about than, say, Gabriel García Marquez's *A Hundred Years of Solitude*, Carlos Fuentes's *Sacred Zone* and *A Change of Skin* (soon to appear in the United States), or Pablo Neruda's first play, *Splendour and Agony of Joaquín Murieta*, which recently opened in Santiago. There are in fact at least a dozen Latin American novelists now who may well deserve to be taken just as seriously as anyone writing in Europe, and our ignorance of them is all the more inexcusable when three of them are actually living in London.

Carlos Fuentes, Mario Vargas Llosa and Guillermo Cabrera Infante may well enjoy working here because of the peace our indifference allows them. At any rate, none of them is showing any bitterness towards the British press—if anything their attitude towards it is one of unruffled amusement.

* * *

Appropriately, Mr. Cecil Day Lewis has been appointed Poet Laureate.

FIFTY-YEAR RULE

Extract from an article published anonymously in the TLS on January 3, 1918

THE HOPE OF THE NEW YEAR

Why is hope one of the three cardinal virtues? It is not enough that it should have great practical value, that it should give men daring and help them to win when all odds seem against them. Virtues that make for success may be exercised in evil enterprises and therefore are not cardinal. Besides, there is insincerity in the valuing of hope because it makes for success; there is a self-hypnotism in being hopeful so that you may win, which, though it may help you to win in one particular case, is as dangerous as drug-taking to the reason. Hope, in fact, is not one of the cardinal virtues in those who hope so that they may win. It is a cardinal virtue when it is hope not about particular enterprizes, whether good or bad in themselves, but about the nature of the universe and of man. This kind of hope alone is proof against despair and cannot be destroyed by particular disappointments.

It is easily confused with faith; but hope, unlike faith, is necessarily for something that is desired and for something uncertain. A man may be certain in a gloomy faith; he cannot be certain in a gloomy hope; and if he has both faith and hope, his faith cannot be a nightmare to which he forces his own consent. The distinction can be clearly seen in the faith of our enemies, for they have a faith which, though it be faith in themselves and their own triumph and destiny, is founded on despair about the nature of man and of the universe. They cultivate hope in detail because they think it will help them to victory; but their very hope of victory is based upon a belief that the universe is what no one could wish it to be. They believe they are morally right because the universe is morally wrong according to the deepest values of mankind. They have disoovered that fact; they have denied the highest hopes of man; and their triumph will prove the truth of their discovery.

Thus their hope of victory is inconsistent with hope. This life, they say, is a struggle in which the chief of the three Christian virtues is a vice. But mankind hope that it is, in the nature of things, a virtue, and the highest of all virtues. The statement that the three cardinal virtues are faith, hope, and love is itself a hope; and that hope they have forsworn; it is an article of their faith to forswear it. Thus they are left with faith alone of the three virtues; and that faith without the other two is a despair which victory would confirm for them. Then they would find themselves masters of an ugly world and favourites of an ugly God. They would have proved an unpleasant truth, that God is on the side of those who are most aware of His ugliness; and their victory would be their consolation for the unpleasantness of the truth. Even if it be a truth, there seems to us a peculiar German servility in the eagerness of their consent to it; yet many of us, who will not consent to it, have a lurking fear that it is true, that Nature fights for them because they have discovered the ugliness of the truth and have utterly and servilely consented to it. That is what the Kaiser means when he says that God is the avowed ally of Germany. He is sanguine about German victory because he despairs of the nature of man and of the universe. Where all are slaves to the struggle for life, his people alone are willing and conscious slaves; they have deserted from men's ideals to reality and will receive the reward of their desertion. The Kaiser no doubt believes in his individual righteousness; but he is able to do so only through his general despair; and that despair is the cause for which he fights and hopes.

But we, if we are fighting for anything, are fighting for a universal hope, and now, at the beginning of another year of war, after so many disappointments we need that general hope, that cardinal virtue, more than ever. Indeed, we are committed to it, and, if we lose it, we lose the very cause for which we are fighting. Without it we may believe that our cause is right according to our own ideas of rightness, but that those ideas are incompatible with the nature of things. The Germans tell us incessantly, they have themselves been assiduously trained to believe, that they are incompatible. The Kaiser's God is one who approves of German conduct. It is impossible for us to believe in a God who does that; but, if our hope fails us, we may believe in a Godless universe to which the Germans are better adapted than any other people; and we may see in all their successes and our own failures and blunders a proof that they are better adapted. That is the state of mind that they wish to produce in us, as they have produced it in themselves; and we can defend ourselves against it not by cultivating particular hopes as a help to victory, but only by means of a universal hope opposed to their universal despair. With that hope we shall believe still, in spite of particular disappointments, that the nature of things is with us not against us; that it is our enemies, not ourselves, who are living and acting against the grain of the universe....

For them now, as they almost confess, the war is

> a tale
> Told by an idiot, full of sound and fury,
> Signifying nothing.

Hence their passionate desire to make an end of it, as if thereby they could blot out the past, as if their desire for peace now proved that they had not been guilty of the war. The war is not that to us; but it would become that if we lost the universal hope, if our desire were merely to punish them for their sins or to make some profit for ourselves out of the general calamity. We cannot hope that the universe is on our side unless we are on the side of the universe. The German strength is in their narrowness, and that strength we cannot imitate; ours must be in our breadth of view. If we are to keep our hope against all disappointments in detail, we must desire that which is universally desirable. And what is most desirable of all is that the Germans shall recover their humanity, that the laws of the human mind shall work in their minds. God is not mocked. That saying expresses the universal hope; but God will prove that He is not mocked by no revenge of ours, for revenge is His, but by the effect of their misdeeds upon the Germans themselves....

There are those who see in this war a proof that mankind are a race of mischievous monkeys who can be taught a transient wisdom only by hunger and pain. They seem to themselves to be exalted above the common absurdity by their own malice against the rest of humanity. They tell home truths about mankind as if they were themselves indifferent gods; and their implied assumption always is that in any quarrel there can be nothing to choose between one side and another. But this we know to be nonsense about quarrels between individuals. If a man has suffered an intolerable wrong, we do not exalt ourselves above him by telling him that he is no better than his adversary; we merely prove our own indifference to justice. And those who delight in telling us home truths about mankind are themselves men and share the common folly which they proclaim; they cannot escape from it by confessing it for others. Their very statement that we are all alike is a statement of despair in its most insidious form; and we need to be on our guard against it as much as against the other notion that our enemies have the nature of things on their side.

The Kaiser is anxious to prove by incessant assertion that God is on his side. We must remain anxious, like Abraham Lincoln, to be on the side of God; and if we are, if we desire what is desirable for all mankind, if our hope remains the universal hope, then we shall not lose it. This New Year finds us inured to disappointments, weary of self-flatteries, distrustful of sanguine promises. We can put our faith no longer in the genius of this or that individual, in our superiority in any particular device of war—our enemies also have men of genius and infinite skill in devices—but all the more we can rest in the one true and rational hope that, so long as we are on the side of God, God will be on our side.

(A. CLUTTON-BROCK)

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Byzantium

SACRED AND EXOTIC

Proceedings of the XIIIth International Congress of Byzantine Studies. Edited by J. M. Hussey, D. Obolensky and S. Runciman. 495pp. Oxford University Press. £5 5s.

The Cambridge Medieval History. Vol. IV: The Byzantine Empire. Part II: Government, Church and Civilization. Edited by J. M. Hussey, with the editorial assistance of D. M. Nicol and G. Cowan. 517pp. Cambridge University Press. £3 15s.

TAMARA TALBOT RICE: *Everyday Life in Byzantium.* 240pp. Batsford. 25s.

FRANCIS DVORNIK: *Eastern Christian and Byzantine Political Philosophy: Origins and Background.* Two volumes. 975pp. Washington: The Dumbarton Oaks Center for Byzantine Studies. $20.00 the set.

PAULINE JOHNSTONE: *The Byzantine Tradition in Church Embroidery.* 144pp. 120 plates. Alec Tiranti. £2 10s.

When Gibbon described Byzantium as "the triumph of barbarism and religion", he certainly did not foresee the fascination which would be exercised by the Medieval Eastern Roman Empire on entire modern generations. For interest in Byzantium today is not limited to the narrow circle of scholars concerned with specific historical problems: it spreads among a much wider public, searching either for the feeling of "sacredness", so obviously lacking in our secularized society and so beautifully expressed by the Byzantine, or more simply for the "exotic" and the "different". This ever-enduring popularity has a rather ambiguous effect on the quality of publications which sometimes have no other purpose than to answer the demand of a poorly informed public.

Fortunately, Byzantine publications have by now acquired a status and are maintained not only by commercial demands but also through a well-established academic tradition. The most solemn manifestations of this tradition are the Congresses of Byzantine Studies. The thirteenth of the series was held in Oxford in September, 1966, and the *Proceedings* have been issued by the Oxford University Press. The publication does not include, as was customary in the past, all the communications delivered at the congress, but only the major contributions, together with the "supplementary papers" which offer a parallel discussion of the same fourteen themes. Since much attention was devoted at the congress to Byzantium's neighbours, several papers treat Byzantino-Slavic and Byzantino-Turkish relations. In these fields, as well as in the classical themes of Byzantine art, language, music and social structure, the best specialists are represented among the speakers, and the volume gives the last word of scholarly research in all major areas of Byzantine and Eastern European historical studies. It should be noted that, for the first time since 1917, a large Russian delegation took part in the congress.

Of even greater interest for medievalists and general historians will be the recent publication of *The Cambridge Medieval History*, Volume IV, Part II. The first part of this volume appeared at the time of the Oxford congress. It was devoted to general historical problems of Byzantium and its neighbours and was received with great praise. This second part, like the first, will serve for the next decades as a lasting monument of scholarship. J. B. Bury's introduction to the original Volume IV, published in 1923, is reprinted as a tribute to the distinguished Byzantinist who planned *The Cambridge Medieval History*.

The volume is an excellent example of international cooperation in scholarship: it contains chapters on the Byzantine Government by W. Ensslin (Erlangen); on Byzantine Law, by H. J. Scheltema (Groningen); on Social Life, by R. J. H. Jenkins (Washington); on the Church, by Emil Herman, S.J. (Rome); on Music and Liturgy, by E. Wellesz (Oxford); on Monasticism, by J. M. Hussey, the editor of the volume (London); on Theology and Spirituality, by J. M. Hussey and T. A. Hart; on Literature, by F. Dölger (Munich); on Architecture and Art, by A. Grabar (Paris); and a brilliant general conclusion on the place of Byzantium in the Medieval World by Sir Stephen Runciman. The book is eminently readable, with vast bibliographies and indexes at the end of the volume. It will become a part of every library which has any concern for the Middle Ages of the Christian East.

Tamara Talbot Rice's *Everyday Life in Byzantium*, which aims at the general public, compares unfavourably, in content or style, with other short introductions to Byzantine culture in English (Baynes-Moss, Runciman, Hussey). There are many inaccuracies; and most surprising information, such as that the Byzantine emperors assumed the title of "emperors of the Romans" only in 800, and that the Nestorians thought the human nature of Christ to be "more important" (?) than the divine, consistently interferes with well-known facts of east European history. Apart from a few excellent reproductions of Byzantine objects of art, the book is illustrated with somewhat unconvincing drawings.

Among recent specialized monographs on Byzantine civilization, Fr. Dvornik's monumental *Eastern Christian and Byzantine Political Philosophy: Origins and Background* crowns the long career of one of the most creative Byzantine scholars in this century. Starting with the Christian origins of his native Moravia and the Byzantine missions among the Slavs of the two famous brothers, Cyril and Methodius, Fr. Dvornik acquired world fame by his rehabilitation of the great patriarch Photius. While publishing several important studies on the history of central and eastern Europe in general, he remained fascinated by the peculiarities of the relations between Church and State in Byzantium, and his new book on political philosophy will remain indispensable to all those who want to get away from the still popular clichés on Byzantine "cesaropapism". As in his other studies, he avoids treating theological issues directly and analyses the basic historical cause of the schism between eastern and western Christians: a bifurcation of ideas on the relation between the "Kingdom of God" and the Roman Empire. One wonders, however, whether the main conclusions of his book would not be even clearer if, instead of starting the study of the "origins" in Egypt and Mesopotamia, the author had continued his investigation into the post-Justinianic age, where his competence really lies. For of this almost 1,000-page book only the second part of the second volume is devoted to Byzantium, and it is certainly this best part which will remain of permanent value to the historian.

Among recent books on eastern Christian medieval civilization, one cannot fail to commend an excellent volume by Pauline Johnstone on an often neglected area of religious art—Byzantine church embroidery. The importance of embroidery in a civilization centred on the medieval court of the emperors and the ceremonies of the Orthodox Church can hardly be exaggerated: obviously, the best artists were employed to fabricate the necessary imperial or sacred vestments, or the *epitaphia*—ornate pieces of cloth, used to symbolize the tomb of Christ on Good Friday. Unfortunately, the perishable character of the materials used in this branch of art restrict historical study to relatively recent pieces: only two of them are of the twelfth century, while most of the surviving pieces belong to the Palaeologan period (thirteenth to fifteenth century). However, later materials do reflect earlier traditions. The quality of the best pieces studied and reproduced by Miss Johnstone will undoubtedly be for many amateurs of eastern Christian art a new revelation of the exquisite ability of the Byzantines to express the Christian faith through visual arts.

PATRIARCHS OF THE EAST

F. W. FERNAU: *Patriarchen am Goldenen Horn Gegenwart und Tradition des orthodoxen Orients.* 184pp. Opladen: C. W. Leske. DM 19.80.

Herr Fernau's valuable book covers a ground greatly neglected in the English-speaking world; namely the history of the Patriarchate of Constantinople.

This Patriarchate is undoubtedly one of the great institutions of Christendom, for since the year 381, when the second Ecumenical Council elevated the Bishop of Constantinople to the dignity of Patriarch, and assigned to him the place second to the Pope of Rome, till our own time, the holders of this seat have played a leading role in the destiny of mankind.

In contrast with Rome, the Patriarchs of Constantinople passed through many different stages of evolution. Up to the Fall of Constantinople in 1451, they were the senior bishops of the Byzantine Empire, and only second to the Emperor in the exercise of their influence. After the collapse of the Empire they even increased their power, being treated by the Turks as the Ethnarchs of the entire Orthodox populace under the Ottoman rule. It was an elevated and yet highly dangerous post. Of 159 Patriarchs during 500 years of Turkish domination only twenty-one died a natural death in this office. The others were either murdered or forcibly removed or abdicated. The Patriarchate entered into a new and third period of its existence after the First World War and the secularization of the Turkish state. The past fifty years have proved to be the most difficult in its long history, for the leaders of the Turkish Republic, disregarding the treaty signed by them, are trying to suppress the Patriarchate and to force the Greek citizens of their republic to leave the country.

The author manages to cover all three periods in the history of the Patriarchate in a lively and scholarly manner. His first chapter deals with the Byzantine and Ottoman states. The second and more interesting chapter describes little-known events during the past fifty years. It is a great paradox that the fall of the Empire increased the influence of the Patriarchs, who for 500 years were the rallying points and visible symbols of the undying Hellenic hopes for the recovery of their lost capital. The same paradox characterizes the present situation, when the Patriarch, deprived by the Turks of all his previous influence and power, is playing an increasingly important role in the reintegration of the Christian community. The simultaneous withdrawal of the excommunication of 1051 by Pope Paul VI and the Patriarch Athenagoras I, in December, 1964, is one of the turning points in the long and unhappy history of the strained relations between eastern and western Christians. The author's great achievement is to have collected in one volume material usually scattered in different manuals, and brought it up to date.

Classical Studies

MORE A WAY OF LIFE

BENJAMIN FARRINGTON: *The Faith of Epicurus.* 160pp. Weidenfeld and Nicolson. 30s.

Professor Farrington presents his main thesis with characteristic vigour. Epicureanism, he argues, was more than an intellectual movement. Epicurus was more a prophet than a philosopher, more a saint than a prophet. The Garden was a training ground for missionaries who considered themselves the apostles of a new gospel. His teaching was a call to a new way of life, and his master-thought was that a happy society must rest on "friendship"—a mutual agreement neither to inflict nor suffer wrong—not on "justice"—a constitution devised by a law-giver and enforced by sanctions. Professor Farrington has drawn attention to important and neglected aspects of the Epicurean movement, particularly its egalitarian and humanitarian character. In these respects Epicureanism resembles early Christianity more closely than any other major Greek philosophical movement.

If there are criticisms to be made of this stimulating book they concern what is neglected in the discussion rather than what is said in support of the main thesis. Professor Farrington observes that as a philosophical system Epicureanism was largely unoriginal and suffered from serious limitations, particularly from an inadequate epistemology. Nevertheless at several points he seems to let his subject off too lightly. He writes that the interesting feature of the modifications that Epicurus introduced into the atomic theory is that their motive is almost always ethical, and he gives Epicurus credit for "having his heart in the right place" in introducing the doctrine of the swerve to preserve the freedom of the will. Yet he leaves the matter there, and in the absence of any analysis of the assumptions that underlie the doctrine of the swerve the reader may fail to realize quite how lamentable a combination of bad science and bad philosophy it is.

Again, while Professor Farrington claims that in his scientific methodology Epicurus returned to the Ionian tradition and championed the experiential test in physics, he gives no hint of how the doctrine of plural explanations undermined scientific research. And to balance his excellent account of the battle that Epicurus waged against superstition one would have expected some critical comments on Epicurus's theology.

These remarks relate to Epicureanism as an intellectual system. But of course, Professor Farrington suggests that it should be judged rather as a way of life. He observes that Epicurus's "every thought was directed to the practical problems of his age". But what is missing is an assessment of how practical Epicurus's proposed solutions were. Valuable as the ideal of friendship was as a moral ideal, as the basis of a political theory it seems impracticable and naive, the more so since the Epicurean movement had ecumenical ambitions, and as Professor Farrington does not discuss this criticism, one is at a loss to know what weight he would attach to it.

Much more besides Epicureanism is discussed in this book. A large part of it is devoted to a description of the social, political and intellectual background of the movement. Several chapters deal with aspects of earlier Greek philosophy: in one Professor Farrington takes us right back to its origins in the Milesian school. The political theories of Plato and Aristotle are considered at some length, and his final chapter contains a fascinating sketch of the subsequent influence of Epicureanism in world history. Naturally his discussion of many points is highly compressed, but it is always lucid, lively and acute. While his account of the main parts of Epicurean philosophy contains little that is entirely new, his overall interpretation of its significance is largely original and should stimulate an important reappraisal of this branch of ancient philosophy.

AFTER ARISTOTLE

H. D. F. KITTO: *Poiesis.* Structure and thought. 407pp. Cambridge University Press. £2 10s.

Poiesis, in Professor Kitto's Sather Lectures, means what Aristotle called "the composition of the incidents". It is the way in which the writer selects his material and the order in which he arranges it. Poiesis in this restricted sense is the thread which connects these leisurely and entertaining chapters about Aeschylus, the *Odyssey*, Sophocles's *Trachiniae* and *Oedipus Tyrannus*, Pindar and Plato, Thucydides, and Shakespeare's *Coriolanus*. According to the author, contemplation of poiesis is contemplation of facts, and facts are what the numerous interpreters of whom he disapproves fail to contemplate.

A great deal of this book is cheerful polemics, and much of what Professor Kitto has to say is sensible, although one may wonder sometimes whether a younger generation will find him any less time-bound than he finds others. The long chapters on Aeschylus are mainly directed against the Denniston-Page *Agamemnon*, an article by Professor Lloyd-Jones, and a review of both in this journal in 1959, so that this battle, which here assumes Picard-Barthes proportions, is rather out of date. Nor is it really helpful merely to invoke poetic imagery against the Fiends found in Aeschylus by the other side. The facts seem to be that abstract nouns in Greece can mean anything from a concrete thing to a recipient of worship and that each context must be judged on its merit; but any writer may use Hybris, Ate, Erinys, and so on, in its demonic sense when he wants to create this impression on his hearer. Sometimes poiesis seems to be an unsound guide or has not been correctly followed. "It now seems that not even Aeschylus cared for Xerxes as much as we might expect." Yet in the theatre the appearance of Xerxes at the end of the *Persians* after the long build-up by the chorus, the messenger, his mother, and his father is utterly devastating, and this was surely part of Aeschylus's intention.

There is much good sense also in the Sophoclean chapters. Certainly Sophocles believed in an ordered world and said in the *Oedipus Tyrannus* that "human understanding is not so big as the immensity that surrounds us". It is much less clear that in the *Trachiniae* the torture of Herakles "was the work of Zeus, not of Deianeira only; that Zeus was punishing Heracles for a second time". Or rather the second statement does not follow from the truth of the first. Because Sophocles regarded the world as ordered by Zeus, it does not follow that he thought of Zeus as punishing a particular act, and what Sophocles makes Lichas say of Herakles's enslavement ("the first time") is not evidence of what Sophocles thought about Zeus, but of what he wanted the audience to think about Lichas.

The book is presumably meant for those who read classics in translation and the limitation to poiesis in the sense of arrangements of incidents means that there is little excursion into the elements of Greek writing, language, sound, rhythm or metre, which cannot be got from translation. Yet it is the whole fabric of writing which creates the effect on the audience intended by the writer, and it is in making intelligible these language-bound elements that the classical scholar can best help those who are confined by their own language.

Religion and Theology

CHRISTIAN SOCIALIST

HANS SCHMITT: *Charles Péguy: The Decline of an Idealist.* 211pp. Louisiana State University Press. London: Feffer and Simons. £2 8s.

PIE DUPLOYÉ: *La Religion de Péguy.* 693pp. Paris: Klincksieck. 60fr.

Père Duployé's is the more substantial and the more important of these two books, but Dr. Schmitt's shorter study raises a question which the uncritical admirers of Péguy have been reluctant to answer. How came it that a man who clamoured so incessantly for justice should have become so unjust in his polemic? How came it that one who so prided himself on a classical formation should have been so wanting in the sense of proportion which such a formation might be expected to instil? The answer lies in the solitariness of Péguy's vocation as a secular prophet, as well as in the stubbornness of his character. He walked, thought, and very largely talked alone. Even his reconversion to Christianity was due to no outside influence, and to no dialogue that posterity has been allowed to overhear. Moreover, the difficulties of his personal life—the refusal of his wife to have their marriage blessed by the Church and their children baptized, and the subsequent frustration of his love for another woman—subjected him to continual strain. In addition he had, as Dr. Schmitt observes, an unusual capacity "to lose friends and acquire enemies".

This was inevitable in a life dedicated to public as well as to private soliloquy. Dr. Schmitt quotes the perceptive observation of Jean Onimus that both in Péguy himself and in Georges Sorel, whom he admired, there was a streak of Robespierresque hardness and austerity; a contempt for the bourgeois virtues of which, in many respects, Péguy was an exemplary illustration; and a cult of violence which was quite in keeping with revolutionary fervour but was also inimical to the construction of any *cité harmonieuse*. The only harmony that Péguy ever achieved was within the discipline of arms taken up in defence of a country whose impurities he had been unable to exorcize. It is not quite true to say with Dr. Schmitt that his dreams were "forgotten amidst the tribulations of reality", for they have never ceased to haunt the French who alone, perhaps, can understand them. They animated all that was best in the Resistance. But as a blueprint for a renovated society they have remained in the intangible regions of the *mystique* for the very good reason that they never began to be a blueprint at all. Péguy, of course, never claimed that they were; but a man who so persistently boasted of his peasant origins might have been a little more indulgent to those who had to soil their hands with bricks and mortar.

Dr. Schmitt does not question the heroic stature of Péguy; he only points out that he did not follow unscathed the destiny which led him to a hero's death. The bruises of his lonely and intrepid combat were intellectual as well as moral. He vituperated against the modern world, but the only world he knew was France—and he was not interested in any other. His horizons were Paris and the Beauce—and this microcosm was the matrix of all his thinking. "Péguy", observed Sorel, "lives in a world of illusion. He is miserable because his dreams conflict forever with reality." This was true enough, and if the dreams are brought down to earth they suggest the anarchist's bomb rather than the socialist's bureaucracy. Nevertheless the paradox of Péguy—socialist and chauvinist, Catholic and anticlerical—is fertile by reason not of its contradictions but its consistency. Dr. Schmitt has analysed it with great skill in a well written and richly documented essay—although it is inaccurate to speak of Pétain's "piety" in 1914. Pétain was a long way from "travail, famille, patrie"—in hotel bedrooms from which his aides had much ado to extricate him.

Père Duployé's massive volume has the weight of a doctoral thesis, but it is none the less readable for that. Its scope is indicated by its title. The author is eager to defend Péguy against Raissa Maritain's objection that his theology was imprecise and to emphasize the maladroitness of her husband's attempt to reconcile Péguy's religious and domestic obligations. Péguy had little more sympathy with the rigorous neo-Thomism which the Maritains—newly converted to Catholicism themselves—had espoused under the influence of Père Clérissac than he had with the realism of Maurras and the *Action Française*. His masters were Michelet and Bergson, and Maritain's attack on Bergson was something he could never forgive. The dominating theme of his life was the Dreyfus case in which he discerned the culmination and the confluence of three *mystiques*—the Jewish, the Christian and the French. Even when the *affaire* was over—although in a sense it has never been over—it preoccupied Péguy in its consequences as violently as it had preoccupied him in its origins. The cause of Dreyfus was the cause of Jeanne d'Arc; the cause of helplessness against power, of truth against casuistry—and it was betrayed by the Dreyfusards when Dreyfus had been vindicated as surely as it was betrayed by the anti-Dreyfusards when he was still being victimized. In either case the honour of Christian France was at stake.

Père Duployé not only traces in exact detail the continuity, and even the identity, of Péguy's development, recognizing the Christian in the Socialist and vice versa, but his literary judgments are extraordinarily apt—so that "la religion de Péguy" comes to embrace pretty well every phase of his activity. For Péguy's life had no compartments; he was integrally himself in everything he did or wrote. It was not for nothing, for example, that he had been well versed in Latin at the École St. Barbe. "The word of God is more intelligent in Greek. More Platonic, and more philosophical. . . . But in Latin it is eternal"—an opinion evidently not shared by the liturgical reformers of today. In writing of *Eve* Père Duployé acutely observes that the words used by Péguy are "French words which have the effect of exact transcriptions from their Latin ancestors"; and so Péguy comes to occupy a place with Ambrose and Augustine, with the Roman missal and breviary, rather than with the French poets—Hugo and Corneille excepted perhaps.

The vigour and the violence of Péguy's polemic derive from a cast of mind that was obstinately incarnational. He was really the reverse of a dreamer—as the mystic always is—and *charnel* is among the key words of his vocabulary. The Incarnation was the key to history, and Péguy's theology was historical rather than speculative. It was to that extent, as Père Duployé points out, proof against orthodox objections. His writings, which are in form both disconcertingly prolix and startlingly original, are in substance profoundly traditional. The prophets of reaction and revolution have alike claimed him as their own, but he escapes any sectarian annexation. He can only be understood and accepted by those who share his own fidelity to a classical and Christian inheritance and who realize that "the way forward is the way back". Père Duployé's study had not been published in time for inclusion in Dr. Schmitt's catalogue of sources, but it will be indispensable for any future student of Péguy, referring us with good reason not only to Albert Béguin's critical work on the subject but to Romain Rolland's biography, which Béguin so strangely disparaged.

PRACTISED PREACHER

ERNEST W. BACON: *Spurgeon: Heir of the Puritans.* 184pp. Allen and Unwin. 35s.

Charles Spurgeon died in 1892, and any great preacher presents a perplexing phenomenon to the historian who comes to his task when no one who heard him in his prime is left alive. None of the modern technichological aids, the cinema films, the tape recordings, the television archives, is available to uncover the man's secret. Mr. Bacon can describe the long queues waiting outside the Tabernacle, the vast crowds which filled the building to overflowing; he can list the names of the eminent who went to hear him; he can note the conversions that resulted; but there it stops. There is no answer available to explain how it was done. Even the remaining descriptions left by those who heard such men, whether it is Chrysostom, Bossuet, Wesley, Newman or Spurgeon, seem inadequate. It looks as though every now and then there can be something about a man, the voice, the manner of speaking, the innate air of authority, that holds the listener, almost no matter what is said.

That strangely seems to be true. The secret does not appear to be in the words, for one can read Mr. Bacon's summary of Spurgeon's doctrines, the infallibility of the Bible coupled with a rigid Calvinism, and remain quite unmoved while wondering what effect it would have today. The same kind of questions can be asked about other men. What modern juryman would respond with enthusiasm to a barrister using one of Marshall Hall's famous perorations? What audience of our time ever feels its "blood run cold" when it watches Shylock sharpen his knife, as they say it did when Irving played the part? Is it conceivable that one of Burke's speeches could succeed in the modern House of Commons? Clearly the secret is not in the words, and, of course, Irving could do it with very poor literary material. While dominating the modern questions there is Hitler—how can it be possible that his amazing rodomontade produced such terrifying results? Perhaps one could add Lloyd George—unlike Spurgeon he may never have packed the Crystal Palace with 23,000, but crowds cheered him when he rhapsodized about the sun rising over the Welsh hills. It seems that some men can do it with almost anything. The portrait of Spurgeon, short, over-fat, round-faced, with an oddly shaped beard, adds to the puzzle.

Mr. Bacon, an out-and-out devotee of his subject, claims, as did many who heard Spurgeon, that it was all due to the Spirit of God. Undoubtedly Spurgeon was a converted man, in the modern phrase a deeply "committed Christian", with a sincere devotion to Christ and an equally sincere anxiety to commend his faith to other people. Yet just as devout and sincere men have failed where he succeeded, and it all began when he was in his early twenties. Oddly enough outside his preaching he seems to have been a dullish man who had no large circle of eminent friends. He founded an orphanage and a preacher's college, and he tried unavailingly to stop the growth of modern theological ideas in the Baptist denomination, but he made no attempt to found a breakaway movement. To a surprising degree he seems to have been a solitary man, spending his time writing books, though not sermons, which were almost always extempore, and waiting for the next Sunday when he would preach to the crowds for an hour twice, as on each Sunday of his life.

One would have expected that Mr. Bacon would at least have noticed the problem which his subject posed, but he never so much as glances over the hedge to notice that in other fields other men have exercised the same strange power.

Letters to the Editor (continued)

CENSUS AND SENSIBILITY

Sir,—Your editorial, in the issue of December 21, draws attention to an important subject—the need for "proper research into people's book buying or reading habits"—and one which this Association has had in mind for some time past.

As a consequence, our Charter Booksellers' Group asked Dr. P. H. Mann, of the Department of Sociological Studies at Sheffield University, to conduct a Sociological Survey. This Survey (which started last September and will take about a year to complete) is concerned with reading as a leisure activity, including the purchase and ownership of books, and the reading by adults of books which they have purchased. Other aspects of the Survey are the competition for leisure time by the mass media and the production of "profiles" of different types of readers.

Although the Charter Group cannot afford a "massive survey"—and size is not necessarily a criterion of ultimate value—it is expected that the information obtained will provide food for thought and that, for those who seek them, there will be practical applications. A further consequence could be that the Survey will stimulate the demand, and financial support, for others of a similar nature.

JOHN NEWTON,
Director.

The Booksellers Association of Great Britain and Ireland, 152 Buckingham Palace Road, London, S.W.1.

PARLOUR POETRY

Sir,—In the review of my collection of Victorian popular verse, *Parlour Poetry* (December 21), your critic has, I feel, missed one main point of the volume although the fact that he may have done so is certainly my fault. He complains that my standards are confused, that real poetry has been mixed unjustifiably with the dross. It is precisely that blend, to be found in nearly every Victorian anthology (and, I might hazard, in any anthology containing contemporary work), that I have tried to reproduce. Popular middle-class taste embraced Tennyson and Wolfe with the same enthusiasm as Tupper and George R. Sims. We can spot the winners now, of course, but the Victorian anthologist and his public could not. They normally had different poetic criteria from ours: noble sentiments and recitability were two of them. It is exactly this different viewpoint that is, surely, so interesting and piquant. I should add, perhaps, that the genuinely good works included in *Parlour Poetry* are the warhorses trotted out so many times in anthologies sixty and more years ago that they are mostly avoided today.

But, finally, how does one treat middle-class popular verse, this neglected, curious and embarrassing part of our literary heritage? In a collection for the general reader, such as mine, to be solemn invites ridicule, to be "sophisticated" invites complaints of condescension, to be flippant accusations of insensitivity. These poems were, and are still, much loved; my own feeling for them is of affection tempered sometimes—and how could it be, otherwise?—with amusement.

MICHAEL R. TURNER.
Cobdens, Binsted, Alton, Hampshire.

PICTURES ARE NOT ENOUGH

Sir,—I was flattered to read (November 30, 1967) that I had made a good selection of pictures for a recent book, *Life in the Middle Ages.*

In fact I have never been employed by its publisher. Your reviewer takes its author to task for not describing adequately the sources of the pictures, and I hope he will spare a couple of lines to make the like criticism at every suitable opportunity.

The fact is that the author bought on my advice a small series of Bodleian Library colour filmstrips of medieval miniatures—this now one of the more sensible tricks of the trade of those employed to choose pictures for educational coffee table and, indeed, learned books. Unlike most books this one actually puts the full reference not only to each manuscript used but also to each filmstrip used.

This action is much appreciated and is shockingly rare. Indeed in this same volume the author failed to give shelf marks for all the other libraries used; and for some manuscripts the only sources given are various photographic agencies. In this many "reputable" publishers err and many months of highly skilled labour have been wasted in the past trying to discover the source of illustrations for pictorial plagiarists. Now, so far as the Bodleian's western manuscripts are concerned, they can buy a filmstrip which may not show the hackneyed picture they seek, but may show them better illustrations of the same thing which have not yet been published except in the form of colour transparencies. Such filmstrips are indeed a form of publication but because they are not printed on paper they seldom receive the compliment of being reviewed.

W. O. HASSALL.
Department of Western MSS., Bodleian Library, Oxford.

DEVALUATION

Sir,—I liked Mr. Murray's second letter (December 21) much better than his first, it was so much less aggressive.

May I answer some of the points he raises this time; may I first of all repeat that he seems to be without any experience in trade matters and who could blame him for this, but why then speak of "the few periodicals for 1968 already invoiced in November 1967", when surely any librarian could have told him that all booksellers start sending out renewal invoices in September and hope to have finished this burdensome and unprofitable task in October, not always succeeding, alas, because publishers do not always co-operate.

When in my previous letter I said that we increased *all* our foreign books in stock, I said it to keep my letter short. I meant all, irrespective of the date of receipt, not all, irrespective of any other consideration. Had devaluation happened in a less busy period, I myself might have had the chance to go along the shelves and consider each book on its merits; but even the junior staff that did the actual rubbing out and repricing was allowed to use its own judgment and I can assure Mr. Murray that a fair number of books are left at the old price. I should, however, like to have his advice as to how one can immediately encourage customers to come and buy the non-increased, "less attractive and slower-moving books". Reducing may persuade them, such is human nature, but non-increasing will not.

Two more points: (1) The bookseller who can tell which books on his shelves have been there for a fortnight and which ones have been there for a longer period, must have such a small stock, that whatever he did could not have mattered much. (2) We started altering our prices on November 21 section by section, undaunted by the physical effort (pace Mr. Wellsman), but only now are we reaching the end of the task. Mr. Murray could have bought at the old price all the many books that have not been altered until just now.

W. W. BROWN.
Parker and Son Ltd., 27 Broad Street, Oxford.

ROME FEARS THE TRUTH

Sir,—A propos of your reviewer's comments on Charles Davis's *A Question of Conscience* (December 21), the late Dr. W. E. Orchard once said in a sermon: "It takes a lot of mud to make a lily."

BROCARD SEWELL.
Royal Society of Arts, John Adam Street, Adelphi, London, W.C.2.

THE GOLLIWOGG BOOKS

Sir,—May I say a word in defence of the Golliwogg books? They have been rather unkindly treated in your last two Christmas Children's Books supplements.

My youngest daughter, then nearly two, was given the new, reduced size edition of *The Adventures of two Dutch Dolls* last Christmas, and developed an instant passion for golliwoggs. I then produced three first editions (originally my mother's) and she has been "reading" them ever since. I remember the books with great affection myself and was surprised to find that much of the rhyming text is pretentious drivel, but the pictures are unique, and show a loving attention to detail seldom found today.

Your reviewer mentions five to eight-year-olds: I am sure the Uptons never intended their books for such elderly folk—sixty years ago five-year-olds were reading sterner stuff. Incidentally, the new editions are very cheap, the perfect size, and beautifully printed in Hongkong.

ANTHEA SECKER.
Bridgefoot, Iver, Bucks.

MEDICAL CATALOGUE

Sir,—I should like to thank your reviewer for his kind remarks about our recent *Catalogue of Sixteenth Century Printed Books* (December 7). One small but vital point however: "the late" Dr. Claudius Mayer is happily still alive and enjoying his Christmas vacation.

RICHARD J. DURLING, Curator of Early Western MSS., National Library of Medicine.
Department of Health, Education and Welfare, Public Health Service, 8600 Rockville Pike, Bethesda, Md., 20014.

BOOKS RECEIVED

[The inclusion of a book in this list does not preclude its subsequent review]

Anthropology

FOX, ROBIN. *Kinship and Marriage.* An Anthropological Perspective. 271pp. Penguin. 6s.

The new Pelican Anthropology Library has been excellently inaugurated by Professor Fox's introduction to the fundamental topics of kinship and marriage. He writes clearly and vigorously and provides, with the aid of seventy-one diagrams, a good conspectus of the main forms of grouping and associated marriage regulations. His approach is avowedly personal, and the perspective he has chosen is that of " the analysis of kinship *groups* ", with special reference to the implications of primate ethology.

It could be maintained that a primer for first-year undergraduates and the general public ought to be more conventional, and more nearly representative of accepted views (supposing these to be discoverable and respectable) in the anthropological profession, but there can be little dispute that the author will succeed in his aim " to get people interested and to give them a base from which to work ". In spite of certain deficiencies (particularly in the bibliography) and what may be argued to be technical mistakes, this is an admirable work and far superior to anything of the kind that has previously been attempted.

Art and Architecture

COPPLESTONE, TREWIN. *Modern Art Movements.* 40pp. 54 plates. Paul Hamlyn. 15s.

In the turbulent world of modern art the six movements that have proved most potent are Fauvism, Cubism, Expressionism, Futurism, De Stijl, and Surrealism. Each is given a section in this useful summary. The least known of them in this country is De Stijl (Dutch for " The Style "), which derives its name from an art periodical launched by Van Doesburg in 1917. Mondrian became its best-known exponent.

The colour plates are clean and effective. If they leave an impression of an over-preponderance of red it can be put down to the modern artist's addiction to red.

HAYES, COLIN. *The Technique of Water-colour Painting.* 96pp. Batsford. £2 5s.

Mr. Hayes, lecturer at the Royal College of Art, has produced a manual on water-colour painting that complements his *Technique of Oil Painting.* His special gift lies in explaining technical processes in words that are readily understood.

From pigments he passes to supports (which means various types of paper, cards, boards and sketch-blocks) and then, step by step, advances towards the finished picture. In dealing with such aspects as graphic media he lists eight of them, taking care to explain the difference between, say, a Conté pencil and a Staedtler aquarelle pencil. The illustrations are well contrasted and include an enlarged section of a Cotman landscape of such seeming simplicity that it is likely to leave the novice wondering how its perfection eludes him.

HOAR, FRANK. *European Architecture from Earliest Times to the Present Day.* 293pp. 48pp. of plates. Evans Brothers. £3 3s.

This book covers familiar ground; so much so that it is difficult to see what purpose is served by going through the story of European architecture yet again, especially since the subject is treated as Banister Fletcher treated it—as a succession of styles, without the emphasis on social and technical developments by which changes of style are illuminated by more modern historians.

The text is adequate; not so scholarly as in Professor Pevsner's *Outline of European Architecture* and not so easy to read; nor is it conveniently arranged for reference. The photographs are well chosen and excellently reproduced. The many line drawings in the text—the work of the author—are skilful if somewhat old-fashioned. The weakest section is that dealing with the present day, which shows little conviction or judgment and is illustrated chiefly by drawings depicting a very odd and unrepresentative selection of examples.

THE
NORTH SHIP
by PHILIP LARKIN 21s.
The Fortune Press, 15 Belgrave Rd., SW1

Biography and Memoirs

AXELRAD, JACOB. *Philip Freneau.* 480pp. University of Texas Press. (American University Publishers Group.) £2 6s.

The life of Philip Freneau was sufficiently significant and unfortunate to ensure attention by biographers. His verse was employed in the service of the American Revolution; his prose sustained Jeffersonian interpretations of the French Revolution; his private life was dogged by financial embarrassment and failing literary powers. A concise summary or a fresh literary and political appraisal would justify another book on Freneau: Mr. Axelrad fails to meet either of these needs. His account is lengthy, platitudinous, and uncritical. He has read the secondary literature on Freneau and provides an historical interpretation drawn largely from outdated authorities and a textbook designed for undergraduate use. Freneau's early verse possessed literary promise which was stifled by his efforts as a political journalist. Failure to succeed as an editor condemned him to a later life of penurious obscurity. Freneau's abilities and deficiencies provide material for an interesting study. Mr. Axelrad has not supplied it.

Criminology

KNEALE, WILLIAM. *The Responsibility of Criminals.* 32pp. Clarendon Press: Oxford University Press. 3s. 6d.

The text of the Marett Memorial Lecture delivered at Exeter College, Oxford, last May, in which Professor Kneale examined what he felt to be the present confused thinking with regard to the theory of criminal responsibility. He concluded that for the law to dispense altogether with the notion of responsibility and consider only whether an offender was likely to benefit from punishment, as Lady Wootton advocated, would for various reasons be unrealistic.

Economics

KLEIN, LAWRENCE R. *The Keynesian Revolution.* 288pp. Macmillan. £2 2s.

Among the popularizers of Keynes in the late 1930s, Joan Robinson stands preeminent in England. In the United States the honours are shared between Mr. Klein, who was at that time a graduate student, and Professor Seymour Harris, who has retired from Harvard to build up a Department of Mathematical Economics at the University of California, La Jolla. Mr. Klein has now reissued his book with two important additional chapters. The first is a review of the standing of the General Theory in Economics since the time that he wrote it, and the second is about the econometrics of the General Theory, basically a development of the work of Professor Tinbergen, which at the time was very hostilely received by Keynes himself. The points that Mr. Klein makes about the Keynesian Revolution are extremely important, dealing as they do with the mathematical formulation of Keynes's theory, and with its interpretation in terms of postwar economic growth, rather than of prewar underemployment equilibrium.

SHANKS, MICHAEL. *The Innovators: The Economics of Technology.* 294pp. Penguin. 5s.

Mr. Shanks defines his book as being " about the strategy and tactics of innovation, at company and national level ". It is, in other words, " about automation, about management, about research and development, the role of the scientist in industry and society, about planning for growth, about the relations between Government and industry ". These are vital topics, essential to national survival, and Mr. Shanks brings to them experience gained as the guest of a contract research firm in the United States and, from 1965 to 1967, as an industrial adviser in the Department of Economic Affairs. At a time when the economic policy of the Government that he served lies in ruins, it is impossible to avoid the wish that he were a little less patronizing about the American lesson and a little less enthusiastic about the technological revolution inaugurated in Great Britain in 1964.

Education

DAVIS, ROBIN. *The Grammar School.* 288pp. Penguin. 5s.

The Grammar School, by Robin Davis, is written by a master at Merchant Taylors' School. It has chapters on the grammar school tradition and the challenge of the comprehensive school, describes the contemporary political debate about comprehensive schools and the grammar schools, and argues in favour of selection and the academic curriculum.

There is a separate section on direct grant and independent schools. The book ends with a flirtation with modern methods of paying for education, notably by means of vouchers. This excepted, the book is an interesting and worthwhile one.

History

BETTEY, J. H. (Editor). *English Historical Documents, 1906-1939.* 208pp. Routledge and Kegan Paul. 21s.

This documentary source-book brings the history student into direct touch with a comparatively recent past. It ranges from the birth of the Welfare State (the text of the 1908 Old Age Pensions Act) down to the outbreak of the last war (speeches in the Commons). Mr. Bettey culls his extracts from a variety of sources, letters and journals, parliamentary reports and debates, legislation, and passages from *The Times.* There are notable omissions—conspicuously the Abdication crisis—but the selection well illustrates the main constitutional and political developments of the period. Documents are grouped in categories with short notes on their historical background.

DAVIS, RALPH. *A Commercial Revolution.* 24pp. The Historical Association. 3s. 6d.

The century between the Restoration and the Industrial Revolution saw another revolution—a commercial one in which English foreign trade, hitherto chiefly a matter of woollen export to western Europe, became world-wide, and shipping increased vastly to deal with it. This is the theme that Professor Davis elaborates in his Historical Association pamphlet (No. 64), with special attention to the growth of the re-export trade in commodities such as tobacco and sugar. The change, though less spectacular than that brought about by the Industrial Revolution, was an essential forerunner of the later event.

REID, J. M. *A History of the Merchants' House of Glasgow.* 87pp. The Merchants' House of Glasgow. 15s.

The Merchants' House of Glasgow began its formal existence in 1605 with a document which, says its historian, " still forms [its] basic constitution and, indeed, fixed the form of government in the city itself for more than three hundred years ". This history shows it as an institution which, in the words of the Dean of Guild (Mr. Thomas Robinson), who writes a preface, has maintained a long tradition " in which the claims of business and trade were blended with a wider outlook of service and community responsibility ".

TURNER, IAN. *Sydney's Burning.* 254pp. Heinemann. £3 3s.

The heroes of *Sydney's Burning* are the Wobblies: the leaders of the Industrial Workers of the World who conducted an anti-war and anti-conscription campaign in Australia in 1916. The author claims that it is the story of " why men who dream of a better future become criminals, and of how society makes a political issue of their crimes ". His choice of a pseudo-contemporary style of reportage means that the reader cannot easily follow this grand theme through the complexities of The Greek Café Murder or Five Fivers in a Brothel; but the persevering and cool-headed student of social history will find this an interesting and provocative account.

Literature and Literary Criticism

DAY, A. G. and STROVEN, C. (Editors). *True Tales of the South Seas.* 342pp. Souvenir Press. 30s.

This American collection is uneven. It suffers from trying to include too large a number of stories which, containing four instances of a pair by the same author, could well have been reduced and still have preserved wide representation. The range is two dozen, from a couple of first-class tales by J. N. Hall to a couple of fifth-rate ones by Louis Becke, from a story of forty-three pages to one of three pages. Disproportion is underlined by the shortest tale, that by Maugham, being quite pointless, and a couple of Grimble's being the least interesting of his products. The anthology's aim of offering a " variety of episodes " is not always achieved. To help balance these defects there is a fine, fierce excerpt from Eugene Budwick and some excellent reporting by S. L. Clemens: it is also a relief to find Jack London not included. The cover is beautiful but in a book dropping far and wide names of islands as though they were aristocratic relations it is a shortcoming that there is no map to guide those not familiar with Pacific archipelagoes.

Marine Science

BARNES, HAROLD (Editor). *Oceanography and Marine Biology.* Vol. 5. 653pp. Allen and Unwin. £6 6s.

This volume comprises eighteen specialist articles written by and for marine research workers. The subjects covered are extremely diverse—biological, chemical and physical—ranging from a detailed account of oceanography in the Coral and Tasman Seas, to a comprehensive review of the biology and distribution of the economically important decapod crustacean *Nephrops.* Volumes of reviews, such as this, are valuable sources of reference and opinion, good starting points for the new researcher and, not least, highly demanding of the editor. In the case of this series on marine sciences the editor is to be commended for maintaining such quality and variety.

MCKEE, ALEXANDER. *Farming the Sea.* 314pp. Souvenir Press. 35s.

Farming the Sea is a book for the general reader interested in the many problems, fascinations, frustrations and possibilities associated with exploiting the marine environment—or " inner space ", a term by which it is sometimes known. The author, a skin diver and enthusiast, gives a fairly comprehensive account of the subject and discusses both fish (in its broadest sense) and mineral resources. Other accounts of depth stations and underwater vehicles illustrate the difficulties facing the exploiter. The initial and ultimate cost of farming the sea will be astronomical and the economics of the operation is one of the great puzzles for policy makers and practitioners.

Natural History

ORDISH, GEORGE and BINDER, PEARL. *Pigeons and People.* Illustrated by Pearl Binder. 117pp. Dennis Dobson. 21s.

The authors have clearly done a good deal of research on their subject but they have covered their pigeon lore with such a uniform, bright, quick-drying gloss that it is often difficult to know for sure when they are being scientific and when they are being facetious. The truth is that one should either be serious about birds, or funny (and to be funny-original is hard indeed) but not both at the same time.

Numismatics

OMAN, CHARLES. *The Coinage of England.* 395pp. 45 plates. H. Pordes. £9 9s.

The original edition of 1931, long unavailable, has been reprinted. There has, in recent years, been a positive spate of books on English coins but most too dryly numismatic. Mr. Oman, despite the antique character of the line drawings on his plates and some lack of detail, succeeded as no one else in giving a readable, intelligent and continuous history of English coinage. Newcomers to the subject will find this still the best background reading for this series of coinage.

Politics

IONS, EDMUND. *The Politics of John F. Kennedy.* 228pp. Routledge and Kegan Paul. 28s. (Paperback, 14s.).

This addition to the " World Studies Series " is both well planned and well executed. And the interest in Kennedy, in his potentialities as well as his much more limited achievements, shows no signs of dying. The speeches go back to 1958 when he first became a serious contender for the presidential nomination. The choices from President Kennedy's utterances are excellent if necessarily too limited in range, and the choice of commentators does illuminate " the Kennedy style ". The book ends with three " possibly premature " appraisals of Kennedy's positive achievements and one of them is a candid assessment of his limited success in getting congressional support for his ambitious domestic programme, a limited success which we tend to overlook when we keep our eyes on dramatic triumphs like the Cuban crisis of 1962. This is a most useful collection and it has more than temporary value.

REPRINTS AND NEW EDITIONS

The following have recently appeared in new editions: *Pakistan* by Ian Stephens (304pp. Ernest Benn. £2 2s.), which first came out in 1963; the new edition includes a detailed account of the events of recent years leading to assessments of the Indo-Pakistan war of 1965, and the Tashkent Conference of 1966; *Freedom, the Individual and the Law* by Harry Street (302pp. MacGibbon and Kee. 36s.) which first appeared in 1963 from Penguin, and this edition is a revised up-to-date version of the original; *Woodwind Instruments and their History* by Anthony Baines (384pp. Faber and Faber. £2 10s.) which first came out in 1957; *A History of Soviet Russia* by Georg von Rauch, translated by Peter and Annette Jacobson (530pp. Pall Mall Press. £3 11s.) which was first published in 1957; *Oil in the Middle East* by Stephen Hemsley Longrigg (519pp Oxford University Press, for Chatham House. £3 10s.) which has been brought up to date in seven new chapters, and which first appeared in 1954; *Modern Banking* by R. S. Sayers (342pp. Clarendon Press: Oxford University Press. 35s. Paperback, 17s. 6d.) which first came out in 1938, substantially rewritten for the sixth edition of 1964 and further revised in the present edition.

THE WEEK'S PAPERBACKS

Titles in bold denote original publications.

Economics.—HAROLD C. EDEY, ALAN T. PEACOCK and RONALD COOPER: *National Income and Social Accounting.* Hutchinson University Library. 11s. 6d. G. BRIAN STAPLETON: *The Wealth of Nigeria.* Oxford University Press. 28s.

Fiction.—GISELA ELSNER: *The Giant Dwarfs.* Translated by Joel Carmichael. Panther. 5s. PETER MATHIESSEN: *Partisans.* Panther. 5s. J. D. SALINGER: *For Esmé with Love and Squalor.* Signet. 5s.

History.—STUART ANDREWS: **Enlightened Despotism.** Longmans. 15s. WANG GUNGWU: *The Structure of Power in North China during the Five Dynasties.* Stanford University Press. 26s. 6d. M. J. KITCH: **Capitalism and the Reformation.** Longmans. 16s. HANS KOHN: **Preludes to Nation-States.** The French and German Experience, 1789-1815. D. Van Nostrand. £2 16s. H. R. LYON: *The Norman Conquest.* Hutchinson University Library. 10s. 6d. RICHARD PARES: *King George III and the Politicians.* Oxford University Press. 7s. 6d.

Language.—PAUL KRATOCHVÍL: **The Chinese Language Today.** Hutchinson University Library. 15s.

Literary Criticism.—BERTRAND EVANS: *Shakespeare's Comedies.* Oxford University Press. 10s. 6d.

Philosophy.—WERNER JAEGER: *The Theology of the Early Greek Philosophers.* Oxford University Press. 8s. 6d.

Religion.—JOOST DE BLANK: **The Return of the Sacred.** The Faith Press. 6s.

Social Studies.—DOUGLAS HOOPER and JOHN ROBERTS: **Disordered Lives.** Longmans. 10s. 6d. JESSIE PARFIT (Editor): **The Community's Children.** Longmans in association with the National Bureau for Cooperation in Child Care. 15s. JEROME and JULIA RAINER: *Sexual Adventure in Marriage.* Panther. 8s. 6d.

List of Publishers and Distributors.—Signet (New English Library): Stanford University Press (Oxford University Press).

CLASSIFIED ADVERTISEMENTS

APPOINTMENTS: Librarians

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Post to date from 1st April, 1968.

Further particulars and application forms from the Principal (Posts), to whom completed applications should be returned as soon as possible and, in any case, not later than 15th January, 1968.

STRANMILLIS COLLEGE BELFAST
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Application forms and details of duties, &c., may be had from the Secretary, Stranmillis College, Belfast BT9 5DY by whom applications must be received not later than 16th January, 1968.

HATFIELD COLLEGE OF TECHNOLOGY
HERTIS.

HERTIS TRAINEE TUTOR LIBRARIAN

Applications are invited from Chartered Librarians interested in the problem of encouraging the use of libraries through student contact in Colleges of Further Education. Candidates will spend six months from April 1st in Hertis libraries before attending a one-year Teacher Training Course at Garnett College.

Salary during training, A.P. III £1,220-£1,435.

Further information from the

County. Technical Librarian, Hatfield College of Technology, Hatfield, Herts.

EAST RIDING OF YORKSHIRE EDUCATION COMMITTEE

COUNTY LIBRARY

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Further particulars and form of application may be obtained from the County Librarian, County Hall, Beverley, Yorkshire, to whom applications should be submitted by 12th January, 1968.

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Further particulars may be obtained from the County Librarian, County Library, Angel Street, Northampton, by whom applications must be received not later than Monday, 22nd January, 1968.

J. ALAN TURNER, Clerk of the County Council.

LOUGHBOROUGH UNIVERSITY OF TECHNOLOGY

SUB-LIBRARIAN

Applications are invited for the post of Sub-Librarian responsible for materials input and to assist in the development of automated systems in the University library.

Applicants should be honours graduates, or F.L.A.s, with appropriate experience in scientific or technical libraries.

Salary £1,830-£2,270 (bar)-£2,630, starting point depending on qualifications and experience. Ref. 37.

CATALOGUER/ INDEXER

Applications are invited for the post of Cataloguer/Indexer in the University Library. Candidates must be Associates of the Library Association or graduates who have received professional training, and preference will be given to those interested in automated library processes. Duties will include administrative and reader service work as required.

Salary will be in the range £1,105-£1,430 (bar) £1,830, starting point being determined according to qualifications and experience. Ref. 38.

For both posts closing date for applications 5th February, 1968.

Further details and application forms from the Academic Registrar.

Loughborough Leicestershire

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Applications to be made on forms obtainable from the undersigned together with further particulars of the appointment, returnable by 26th January, 1968.

R. S. FORSTER,
Town Clerk

Brent Town Hall,
Forty Lane, Wembley, Middlesex.

ASLIB

APPLICATIONS are invited for the following posts :—

DEPUTY LIBRARIAN to be responsible to the Head of Library and Information Services for the day to day operation of the Aslib Library. Minimum qualifications are Associateship of the Library Association and experience in the operation and administration of a special library. Knowledge of languages, particularly German, would be an advantage. Starting salary in the range £1,318 to £1,532 per annum. Apply, in writing, to the Director, Aslib, 3 Belgrave Square, London, S.W.1.

SENIOR ASSISTANT in the LIBRARY. Candidates should have some experience in a special library and a professional qualification; knowledge of languages would be an advantage. Starting salary in the range £932 to £1,189 per annum. Apply, in writing, to the Director, Aslib, 3 Belgrave Square, London, S.W.1.

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Persons with Part 1 Examination of the Library Association who expect to pass the Part 2 Examination in 1968 may apply for alternative appointment as Senior Library Assistants. Salary scale, £820 to £1,220 per annum with upgrading as Assistant Librarians on registration as Chartered Librarians.

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G. CHAPPELL, Town Clerk
Town Hall, Bebington, Cheshire.

BEDFORDSHIRE COUNTY COUNCIL

COUNTY LIBRARY

APPLICATIONS are invited from CHARTERED LIBRARIANS for the POST of LIBRARIAN-IN-CHARGE Cataloguing and Accession Section County Central Library. Salary within AP IV (£1,435 to £1,665 per annum). In addition to his normal duties the successful candidate will be concerned with the change over to computer cataloguing. Approved removal expenses paid. Accommodation may be available.

Full details and application forms from Establishment Officer, Shire Hall, Bedford. Closing date, 22nd January, 1968.

BUCKINGHAMSHIRE EDUCATION COMMITTEE

COUNTY LIBRARY

APPLICATIONS are invited for the following posts in the County Library Service :—

CHIEF CATALOGUER. Duties include responsibility for cataloguing of Adult Non-Fiction and School Library Service Stock. Total book fund 1967/68 £170,000. Based at Headquarters. Salary: A.P. 3 £1,220 to £1,435 per annum.

SENIOR ASSISTANT (Further Education Library Service). Duties include provision of books for W.E.A. classes, study courses &c. Based at Headquarters. Salary: A.P. 3 £1,220 to £1,435 per annum.

SENIOR ASSISTANT, BEACONSFIELD LIBRARY. Duties are mainly concerned with the Inquiry desk in the Lending Library. Salary: A.P. 3 £1,220 to £1,435 per annum.

SENIOR ASSISTANT, AYLESBURY CENTRAL LIBRARY. Duties are mainly concerned with the Inquiry desk in the Lending Library. Salary: A.P. 2 £1,020 to £1,220 per annum.

This Authority pays A.P. 1 for Part I, A.P. 2 for Part II or graduates and A.P. 3 for Chartered Librarians as necessary.

N.J.C. Conditions of Service. Successful candidates subject to medical examination.

In approved cases the County Council makes a grant towards removal expenses up to a maximum of £100.

Further details may be obtained from the County Librarian, County Offices, Aylesbury, Bucks. Applications (no forms), with the names and addresses of two referees, to the County Librarian, County Offices, Walton Street, Aylesbury, Bucks., to be received by the 18th January, 1968.

More
LIBRARY
appointments, other vacant appointments and classified advertisements appear on preceding page

CHELTENHAM

LIBRARIAN GRADE IV (UNESTABLISHED)

APPLICATIONS are invited for the above POST the duties of which include cataloguing, classification (by U.D.C.), book selection and information work. The scope of the library which contains approximately 100,000 books, pamphlets and reports, covers communications, electronics and related fields, and linguistics.

Candidates must have had some practical experience of librarianship and must (a) have passed one of the following professional examinations of the Library Association, viz., the Registration Examination (1963 or earlier), Part II (Final) examination (1964 or subsequently); or post-graduate professional examination; or (b) have otherwise attained Associateship of the Library Association; or (c) hold an approved university degree or diploma in Librarianship. Knowledge of a foreign language and experience in a Scientific and Technical library will be an advantage.

Starting salary will be £685 (at age 20) to £970 (at 25 or over) thereafter rising by annual increments to £1,457. Prospects of pensionable appointment and promotion.

Further details and application forms from: Recruitment Officer (LG/TLS), Government Communications Headquarters, Oakley, Priors Road, Cheltenham.

Closing date Monday, 22nd January.

CITY OF YORK

PUBLIC LIBRARIES

APPLICATIONS invited from suitably qualified LIBRARIANS for the POST of SENIOR ASSISTANT, Central Lending Library. Librarians' Scale, subject to bar (£820 to £1,220 per annum), commencing salary according to qualifications and experience.

Approved removal expenses up to £50 will be paid.

Further details and application form may be obtained from the undersigned and should be returned within 14 days of this advertisement.

O. S. TOMLINSON, City Librarian.
City Library, Museum Street, York.

COLWYN BAY

PUBLIC LIBRARY
SENIOR ASSISTANT LIBRARIAN (REFERENCE LIBRARY)

APPLICATIONS are invited for the above POST from Chartered Librarians or applicants expecting to complete Part II Examinations in the near future. Salary within the Librarians' Scale at a point according to qualifications and experience.

Applications giving personal information, qualifications and experience and the names of two referees should be received by the Borough Librarian, Public Library, Colwyn Bay, not later than January 15, 1968.

GEOFFREY EDWARDS, Town Clerk.

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DERBYSHIRE COUNTY LIBRARY

APPLICATIONS are invited from Chartered Librarians with appropriate experience for the POST of DISTRICT LIBRARIAN, Heanor, which becomes vacant on 1st April, 1968. The salary will be within A.P. III/IV (£1,220 to £1,665) starting point to depend on experience.

Further information from the County Librarian, County Offices, Matlock, Derbyshire, DE4 3AG, to whom applications (no forms) giving the names of two referees should be returned not later than 18th January, 1968.

DUMFRIES COUNTY COUNCIL

COUNTY LIBRARIAN

APPLICATIONS are invited from Chartered Librarians for the POST of COUNTY LIBRARIAN for the County of Dumfries. Salary scale presently £1,645 to £2,010 per annum, with placing thereon according to qualifications and experience. Applications, giving details of qualifications and experience and the names of two referees, should be lodged with the undersigned by 25th January, 1968.

LESLIE T. CARNEGIE, County Clerk,
County Buildings, Dumfries.
29th December, 1967.

BOROUGH OF GRAVESEND

BOROUGH LIBRARIAN'S DEPARTMENT

APPLICATIONS are invited for the two new posts of (i) CHIEF ASSISTANT and (ii) ASSISTANT REFERENCE LIBRARIAN.

Post (i) is graded on A.P. 5 (£1,665 to £1,865) and applicants must be Chartered Librarians.

Post (ii) is an excellent opportunity in an expanding service for a young librarian direct from Library School or elsewhere, commencing on A.P.3 and rising to A.P.4 on becoming qualified and experienced.

Gravesend is within easy reach of London, the countryside and the coast, and house purchase facilities are available.

Applications, with names of two referees, to the Borough Librarian, Walter T. W. Woods, F.L.A., Central Library, Windmill Street, Gravesend, Kent, by 15th January, 1968.

F. W. HARRISON, Town Clerk, Civic Centre, Windmill Street, Gravesend, Kent.

BOROUGH OF HASLINGDEN

BOROUGH LIBRARIAN

APPLICATIONS are invited for the above appointment. Preference will be given to a Chartered Librarian. Salary within A.P.4 (£1,435 to £1,665), the commencing point on the scale depending on qualifications and experience.

The appointment is subject to the National Conditions of Service and the passing of a medical examination.

Applications, giving names of two referees, should be received by the undersigned, not later than Monday, 22nd January, 1967.

GILBERT RISHTON, Deputy Town Clerk, Municipal Offices, Haslingden, Rossendale, Lancashire.

HUDDERSFIELD COLLEGE OF EDUCATION

(TECHNICAL)

ASSISTANT TUTOR LIBRARIAN required to share administrative and bibliographical duties and to assist in training students in the use of the Library. Candidates should be chartered librarians, preferably with experience in handling the literature of education or the technologies.

Salary: Pelham Lecturer Scale, £1,380 by £45 to £1,950.

Further details and application forms obtainable from the Director, Huddersfield College of Education (Technical), Holly Bank Road, Lindley, Huddersfield.

H. GRAY, Chief Education Officer

LIBRARY ASSISTANT

FOR COLLEGE LIBRARY

required having reading knowledge of at least one foreign language. Five "O" Level Passes desirable. Five-day week with occasional Saturday morning duty. Four weeks annual leave. Salary on scale rising to £750 per annum.

Apply in writing to Librarian, Queen Mary College, Mile End Road, E.1, by 8th January, 1968.

CITY OF LONDON LIBRARIES

SENIOR LIBRARY ASSISTANT required for readers' advisory work at new Cannon Street Library. Salary scale £945 to £1,630 (£1,750 if chartered). Commencing salary according to age and qualifications. No Saturdays.

Application form from Principal Lending Librarian, Guildhall Library, E.C.2. Closes 20th January, 1968.

LONDON BOROUGH OF BARNET

LIBRARIES DEPARTMENT

APPLICATIONS invited from Chartered Librarians for POST of Librarian in Charge, East Finchley Library. Salary A.P. 4, £1,435 to £1,665 plus £75 London Weighting. Point of entry on scale dependent on qualifications and experience.

Applications giving names of two referees to Borough Librarian, Central Library, The Burroughs, Hendon, N.W.4, by 20th January, 1968.

R. H. WILLIAMS, Town Clerk.

LONDON BOROUGH OF HARROW

HARROW SCHOOL OF ART
Station Road, Harrow

LIBRARY ASSISTANT required in January, 1968, for part-time post in School of Art Library. Applicants with professional library or art qualifications and some experience will be given preference. Salary pro rata to £610 (at age 21) or on a higher point on scale up to £810 according to age and qualification, including London Weighting allowance. 25 hour 5 day week during term time only. Some evening work required.

Applications, returnable in 14 days, from the Principal, Harrow Technical College, Northwick Park, Watford Road, Harrow (422-5535.)

LONDON BOROUGH OF REDBRIDGE

LIBRARIES DEPARTMENT

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN (Children), salary scale A.P. I/II (£895 to £1,295 per annum, including London Weighting).

The post will be either at a branch library or at the centralized children's library headquarters. Point of entry on the scale according to qualifications and experience, but will be near the maximum for a qualified librarian.

Full particulars and application form may be obtained from the Borough Librarian, Central Library, Oakfield Road, Ilford, Essex, to whom application must be returned by the 18th January.

UNIVERSITY OF LONDON

INSTITUTE OF ADVANCED LEGAL STUDIES

LIBRARY ASSISTANT required for Serials and Binding Department. Experience with serials and some knowledge of foreign languages an advantage. Commencing salary on scale £540 by £40 to £740/£780 by £40 to £940.

Apply in writing to the Assistant Librarian, 25 Russell Square, W.C.1.

COUNTY BOROUGH OF WARLEY

EDUCATION COMMITTEE
OLDBURY COLLEGE OF FURTHER EDUCATION
OLDBURY, WARLEY, WORCS
LIBRARIAN

APPLICATIONS are invited for the post of Librarian. Applicants should be Chartered Librarians or Graduates with training and/or experience. Interesting post requiring candidates with initiative. Salary, Librarian Scale (National Joint Council Scheme), £820 to £1,435 per annum.

Application forms from the Principal of the College.

K. PEARCE, Town Clerk.

COUNTY BOROUGH OF WARLEY
LIBRARIES DEPARTMENT

BRANCH LIBRARIAN

APPLICATIONS are invited from suitably qualified persons for the above position with the Corporation, which is superannuable and subject to the passing of a medical examination. Salary in accordance with N.J.C. Librarians' Scale. Commencing salary will be determined by qualifications and experience.

Applications stating age, qualifications and experience and the names and addresses of two referees, should be received by the Borough Librarian, Central Library, High Street, Smethwick, Warley, Worcestershire, not later than 17th January, 1968. Canvassing will disqualify.

GOVERNMENT OF NIGERIA

ADVISER (CHIEF LIBRARIAN)
BRITISH TECHNICAL ASSISTANCE

Library Adviser (Chief Librarian) is required for Northern Nigeria. Candidates should preferably be graduates with Library qualifications or Fellowship of the Library Association.

Experience of organizing public library services in under-developed countries would be an advantage.

Post will be on contract for two tours of eighteen months each tour.

Salary (taxable at United Kingdom rates) about £2,500 according to qualifications and experience, plus a variable overseas allowance (non-taxable) currently payable at £750 to £1,430 per annum according to domestic circumstances.

Candidates who must be nationals of the United Kingdom or the Republic of Ireland should apply, quoting RC 308/130/02 and giving full name, age, qualifications and experience, to :—

The Appointments Officer,
MINISTRY OF OVERSEAS DEVELOPMENT,
Room E.301,
Eland House, Stag Place,
Victoria, London, S.W.1.

NORTH-WESTERN POLYTECHNIC

SCHOOL OF LIBRARIANSHIP
207-225 Essex Road, London, N.1
RESEARCH ASSISTANT IN LIBRARIANSHIP

APPLICATIONS are invited from qualified librarians or those who have completed their professional studies and examinations, for the post of Research Assistant to undertake an investigation into book ordering and servicing procedures and requirements.

The work will be done with the guidance of a member of the School's staff. Previous experience in research, public libraries and/or bookselling are advantages, but not essential.

The investigation will last one year beginning as soon as possible. The appointment is financed jointly by the School, the Library Association and members of the Booksellers' Association. Salary £1,200 per annum.

Application forms and further details from Mr. J. Mills at the School. Informal inquiries are welcome.—(Telephone 226-0131, ext. 7.) Closing date 31st January, 1968.

RIPON COLLEGE OF EDUCATION

APPLICATIONS are invited from men and women with suitable qualifications and/or experience in librarianship for the post of ASSISTANT LIBRARIAN. Salary Scale £1,100 to £1,435 per annum, starting point to be decided according to experience.

Forms of application and further particulars may be obtained from the Principal, The College, Ripon.

SHEFFIELD CITY LIBRARIES

BRANCH LIBRARIAN REQUIRED

Salary A.P. Grade IV (£1,435 to £1,665). Candidates must be CHARTERED LIBRARIANS. Superannuable post. N.J.C. Service Conditions. Medical examination. Contribution towards removal expenses.

The first responsibility of the successful candidate will be the book selection of a proposed large Branch Library now in planning stage.

Application forms (with further details) from the City Librarian, Central Library, Surrey Street, Sheffield, S1 1XZ, to be returned to the undersigned not later than Saturday, the 20th January, 1968.

D. B. HARRISON, Town Clerk,
Town Hall, Sheffield, S1 2HH.

THE INSTITUTE OF CONTEMPORARY HISTORY AND WIENER LIBRARY

invites applications for the post of LIBRARIAN

Candidates should be graduates in history or political science, with a good knowledge of German and library experience.

The Library has a staff of five. It is a specialized collection of approximately 70,000 volumes on 20th-century European history.

Salary scale is £1,250 to £1,500 and the appointment will be for 1st May, 1968.

TAUNTON PUBLIC LIBRARY

BRANCH LIBRARIAN

APPLICATIONS are invited for the appointment of Branch Librarian at the Priorswood Branch Library, at present under construction.

Salary A.P. II/III according to qualifications and experience (A.P. III for Chartered Librarians). Housing provided and 50 per cent removal expenses, in approved cases.

Further details obtainable from the Borough Librarian, Public Library, Corporation Street, Taunton, Somerset, to whom applications giving details of age, experience, education, qualifications, and the names of two referees, should be sent by the 18th January, 1968.

COUNTY BOROUGH OF WALLASEY

BRANCH LIBRARIAN

APPLICATIONS are invited from suitably qualified persons for the above post. Salary within Librarian's Scale (maximum £1,435). Commencing salary according to qualifications and experience.

Applications stating age, education, qualifications and experience, together with the names of two persons to whom reference can be made, should be sent to the Chief Librarian, Central Library, Earlston Road, Wallasey, within seven days of the appearance of this advertisement.

LONDON BOROUGH OF WALTHAM FOREST

WALTHAM FOREST TECHNICAL COLLEGE

LIBRARY ASSISTANT required. Previous experience in a College Library an advantage. Salary Clerical 1/2 (£315/£1,020, proficiency bar applied at £860 plus London Weighting). Commencing point according to age and experience. Graduates may enter on A.P. Division Trainee Grade commencing at £860 per annum.

Application forms from the Town Clerk, Town Hall, Walthamstow, E.17. Closing date 17th January, 1968.

WEST SUFFOLK COUNTY COUNCIL

LIBRARIES AND MUSEUMS COMMITTEE

APPLICATIONS are invited for the following POSTS :—

(1) MOBILE LIBRARIAN.

(2) BRANCH LIBRARIAN—HAVERHILL.

Salary within the Librarian's Scale, £820 to £1,220 per annum with starting point according to qualifications and experience. N.J.C. Service Conditions.

Applications, stating age, qualifications and experience, with names of two referees, to reach the County Librarian, Shire Hall, Bury St. Edmunds, Suffolk, by 22nd January, 1968. Further particulars will be supplied on request

VICTORIA UNIVERSITY OF WELLINGTON

NEW ZEALAND
DEPUTY LIBRARIAN

APPLICATIONS are invited for the above-mentioned appointment in the University Library. Academic and professional qualifications are required. Experience in building up and using large collections, knowledge of the administrative problems of academic libraries and special bibliographical knowledge are desirable.

The appointment will be on the scale $NZ4,780 to $NZ5,010 to $NZ5,240, which becomes $NZ4,950 to $NZ5,220 to $NZ5,470 from 1 April, 1968. Initial salary will be determined according to qualifications and experience ($NZ1.00 equals 9s. 4d. sterling; $US1.12).

Approved fares to Wellington will be allowed for the appointee and his dependent family, together with actual removal expenses within specified limits.

Superannuation is available on an F.S.S.U. basis.

Further particulars and information as to the method of application may be obtained from the Association of Commonwealth Universities (Branch Office), Marlborough House, Pall Mall, London, S.W.1.

Applications close in New Zealand and London on 15 February, 1968.

INNER LONDON EDUCATION AUTHORITY

EAST LONDON COLLEGE

at Toynbee Hall, Commercial Street, E.1 Experienced CHARTERED LIBRARIAN required (full-time) to take charge of recent and developing library in this College of Higher Education. Degree desirable but not essential. In addition to full-time day courses, the College has a large evening lecture programme in a number of buildings which offer library facilities. Occasional evening work may therefore be required.

Salary: £1,285 by £55 to £1,395 by £65 to £1,460 by £80 to £1,620. Starting point according to qualifications and experience. Application forms and further details from the Education Officer (Estab. 2a), Inner London Education Authority, County Hall, London, S.E.1. Closing date for applications 17 January.

LIBRARY ASSISTANT for small technical library, age 16-20, preferably with "O" level English. General duties, with some typing.—Apply to The Staff Manager, G.E.C.-A.E.I. (Electronics) Ltd., Applied Electronics Laboratories, The Grove, Warren Lane, Stanmore, Middlesex.

Public and University Appointments

NATIONAL LIBRARY OF SCOTLAND

Posts in Edinburgh for men and women :—

(a) ASSISTANT KEEPERS (aged at least 20 and normally under 33) in the Department of Printed Books (two posts), and Department of Manuscripts (one post). First or second class honours or post-graduate degree required. Appointment as Assistant Keeper, First Class (£1,744 to £2,914) or Assistant Keeper, Second Class (£916 to £1,574) according to age, qualifications, and experience. Starting salary may be above minimum on latter scale. Non-contributory pension. Promotion from second to first class normally at about age 28.

(b) RESEARCH ASSISTANTS (aged at least 20 and normally under 26) in the Department of Printed Books (four posts), Department of Manuscripts (one post), and in the Librarian's Office (one post). Arts degree required. Starting salary £695 (at 20) to £1,017 (at age 26 or over). Scale maximum £1,243. Non-contributory pension. Promotion prospects to £1,734.

For all posts FINAL YEAR STUDENTS may apply.

WRITE to Civil Service Commission, Savile Row, London, W.1, for application form, quoting 6849/68. Closing date 26th January, 1968

UNIVERSITY OF ALBERTA

EDMONTON, CANADA
DEPARTMENT OF ENGLISH

APPLICATIONS are invited for appointment at various levels.

The salary scale for 1968-69 is as follows :—

Assistant Professor, $9,500-$12,950.
Associate Professor, $13,000-$17,450.
Professor, $17,500 up.

Removal and travel allowances are among a wide-range of benefits in effect.

Further details and information as to the method of application are available from the Association of Commonwealth Universities (Branch Office) Marlborough House, Pall Mall, London, S.W.1, or from the Chairman of the Department in Edmonton.

UNIVERSITY OF ALBERTA

EDMONTON, CANADA
DEPARTMENT OF HISTORY

APPLICATIONS are invited for appointment in the following fields :—

(a) Nineteenth or Twentieth Century Europe.
(b) European Economic History.
(c) Canadian History.

Effective 1 July, 1968. Ph.D. or equivalent. Salary minimums: $9,500 for Assistant Professor, $13,000 for Associate Professor, $17,500 for Professor, plus removal allowance, pension, and insurance. Travel and research grants available.

Applications, with *curriculum vitae* and names of three referees, should be sent to the Chairman, Department of History.

UNIVERSITY OF QUEENSLAND

LECTURER IN ENGLISH

The University invites applications for the position of Lecturer in the Department of English. Applicants should have an Honours Degree in English and a Higher Degree. Applications will be considered from candidates with qualifications in any field of English literature. The successful candidate will be required to take part in the lecturing and tutorial programme for undergraduate students and in the supervision of postgraduate work. A large amount of specialization in teaching and research will be permitted and encouraged.

The salary range for a Lecturer is $A5,400 by $A250(4) by $A300(3) to $A7,300 per annum.

The University provides Superannuation similar to F.S.S.U., Housing Assistance, Study Leave and Travel Grants.

Additional information and application forms will be supplied upon request to the Association of Commonwealth Universities (Branch Office), Marlborough House, Pall Mall, London, S.W.1.

Applications close in London and Brisbane on 26 January, 1968.

Other Vacant Appointments

LEICESTERSHIRE COUNTY COUNCIL

ARCHIVIST

APPLICATIONS are invited from qualified archivist for the post of DEPUTY COUNTY ARCHIVIST in the Leicestershire Record Office. Experience and a good practical knowledge of the working of an archive repository essential. Salary Senior Officer Scale (£1,725 to £2,265 per annum). Five-day week; removal expenses and lodging allowance payable in appropriate cases.

Applications with the names of two referees to be submitted by 13th January, 1968, to the County Clerk, County Hall, Glenfield, Leicester, LE3 8RA, from whom further particulars may be obtained.

THE UNIVERSITY OF SUSSEX

UNIVERSITY BOOKSHOP MANAGER

APPLICATIONS are invited for the POST of MANAGER of the University Bookshop from 1st August, 1968, when the present Manager will retire.

The Bookshop at present has an annual turnover of about £50,000 and is expected to expand.

Salary at a point on the scale £1,920 by £90 to £2,010 by £85 to £2,180 by £90 to £2,630 per annum, according to qualifications and experience, with superannuation benefits.

Further particulars and application forms may be obtained from the Assistant Registrar (Establishment), the University of Sussex, Essex House, Falmer, Brighton, BN1 9QQ, quoting Ref. 851/1. Applications should be submitted by 8th January, 1968.

ASSISTANT required for City Bookshop. Experience in English Bookshop essential. No Saturdays. Competitive salary.—L. Simmonds, 16 Fleet Street, London, E.C.4. 353 3907.

CAPABLE young woman wanted for Library Supply Department of City Bookshop. Typing essential. Book or Library experience an advantage. Starting salary £800.—L. Simmonds, 16 Fleet Street, London, E.C.4. 353 3907.

PERSONAL ASSISTANT (trainee considered) required by published/bookseller of sporting books. Small personal firm therefore pleasant adaptable personality combined with a sense of responsibility necessary. Competent typist, shorthand an asset, likewise knowledge and experience of general office routine. An interesting post with a future for anyone with an ability to work.—Apply Box S.336, The Times, E.C.4.

WANTED keen ecclesiologist who is also a competent executive.—Curriculum vitae to Box S.343, The Times.

NAGEL PUBLISHERS in GENEVA
Switzerland wants
ENGLISH EDITOR
for monthly Review and publications in English language. Stable position and interesting work for experienced person with perfect style and scientifically trained background. Send curriculum vitae and salary requirements to Nagel Publishers Inc. P.O. Box 65, 1211 Geneva 7, Switzerland.

Appointments Wanted

QUALIFIED Female Librarian, 21, seeks interesting post working with public, home or abroad, outside London. Knowledge of French/German.—Write Box S.335, The Times, E.C.4.

LIBRARIAN (age 22), just left library college, seeks responsible, professional work in special or medical library in London.—Write Box S.334, The Times, E.C.4.

Typing

TYPING: accurate, quick, efficient service, MSS., novels, &c., 2s. 9d. per 1,000 words, carbons 6d.—Mrs. Bawden, 65 Merrivale Road, Beacon Park, Plymouth.

MANUSCRIPTS, Theses, &c., typed and Stenorette typing also undertaken. Terms, 3s. for 1,000 words and copies 9d.—Telephone No. TUDor 5038, after 6 p.m.

P. COXSON Literary & Academic Typ. & Dup.—56 Draycott Pl., S.W.3. 584 5566.

For Sale and Wanted

ANYTHING about Richard Hughes wanted.—Masson Dolly, 215 Rue Molitor, Nancy, France.

BOOK WANTED BY STUDENT—Any edition of "History of Physical Astronomy", by Robert Grant, first published 1852.—R. W. Baker, 1006 Grand, Kansas City, Mo., U.S.A.

CHEMICAL ABSTRACTS for sale 1907-1959 (lacking 1911) including Decennial indices 1917-1926, 1927-1936, 1937-1946. All bound.—Write Box S.311, The Times, E.C.4.

DYLAN THOMAS MATERIAL wanted. 1st ltd. signed eds., proof copies, letters, association items, all ephemera.—Stanley Noble, 24 Gladwell Road, London, N.8.

REVIEW COPIES and good secondhand collections bought.—Rialto Books, 81 Regent's Park Rd., London, N.W.1. 01-586 1897.

SECONDHAND BOOKS for Sale—lists regularly on Archaeology, History, Natural History, Africa and General Subjects.—OVERSEAS TRADE WELCOMED.—K. Books, Fremington, Richmond, Yorks.

WANTED copy Erasmus Darwin "The Botanic Garden", one volume edition 1824.—Write, stating price requested, A. S. Roe, 23a Downshire Hill, N.W.3.

Galleries and Exhibitions

BRITISH MUSEUM—Admission free; open weekdays 10-5 and Sundays 2.30-6. Current exhibitions include "The Classic Art of Japan" and "Gilbert White".

JEAN STRAKERS ACADEMY of Visual Art in Soho Square, a rendezvous since 1951 for photography, drawing and freethinking dialectic.—For membership apply: Studio House, 12 Soho Square, London, W.1.

SOUTH LONDON ART GALLERY, Peckham Road, S.E.5. An exhibition of 20th Century Original Prints from the Southwark Collection, 30th December to 20th January. Weekdays 10-6. Sundays 3-6. Free.

Books and Prints

ALL BOOKS by post.—Postal Book Centre, 30 Sackville Street, London, W.1.

BATTLE OF THE AISNE, Sept., 1914. Personal reminiscences, diaries, or other information.—J. R. Cooper, care of The Department of History, San Jose State College, 125 South Seventh Street, San Jose, California 95114.

BOOKS bought and sold at 10 Canonbury Place, London, N.1. CAN. 6616.

CATALOGUES of interesting and rare books for collectors, readers and researchers issued periodically by Alick Fletcher, 2 Guildford Park Road, Guildford Surrey.

DEUTSCHE BUCHER. Wir senden Ihnen jedes gewunschte deutsche Buch zum Original-Preis! Katalogue auf Wunsch gratis! Mail Order, Kaiser, 8000 Munich 13, Arcistr 41, W. Germany.

ENGLISH ARCHITECTURAL HISTORY. Guide to Sources by Howard Colvin, 8s.—Pinhorns, Shalfleet, Isle of Wight.

EZRA Pound's copy of *Pavannes & Divisions* (1918), signed and corrected; offers invited.—Box S.345, The Times.

THREE ADAM Prizes of £100 each for a first novel, poetry and a first play, full details in latest issue No. 310, obtainable at 10s. 6d. from 28 Emperor's Gate, London, S.W.7. ("No other international magazine can show the same glittering company of contributors."—*The Times*). Annual subscription £2.

STUDENT has for sale fifty modern history textbooks at two-thirds cost and less.—Write Box S.317, The Times, E.C.4.

20th C. Lit.Crit.; modern 1st Editions. Private presses—including Folio Soc., Lit. Periods, &c., bought and sold. We call. Regular cats. issued. — Stanley Noble, University Booksellers, 20 Gladwell Road, London, N.8. 01-340 2831.

Personal

UNINTERRUPTED reading and writing in quiet congenial surroundings at the Gladstone Library with its comfortable board residence.—St. Deiniol's Library, Hawarden, Chester.

Literary

POETRY. Sponsor sought for first book of poems by ex-building worker/seaman/soldier/teacher; no meetings: take poems on merit. — Box S.344, The Times.

TRANSATLANTIC REVIEW Second Novella Award; 50gns. for a Novella (8-12,000 words) submitted to 33 Ennismore Gardens, London, S.W.7, before February 1, 1968.

Theatres

MERMAID, 248 7656 (Restaurant 248 2835). Daily 2.15 and 5.15; Barry Humphries, TREASURE ISLAND, with Spike Milligan.

Educational

STUDY AT HOME.—Postal tuition for G.C.E. "O" and "A"; London University degrees (B.A., B.Sc., B.Sc. Econ., LL.B., B.D.) and Diplomas. Courses in Classical and Modern Languages and Literature.—Prospectus from E. W. Shaw Fletcher, C.B.E., LL.B., Dept. T.M.1, Wolsey Hall, Oxford (Established 1894).

Services

PRINTING at less cost than duplicating even short runs, even when illustrated—and at what speed!—William Kempner Ltd., 36 Brooke Street, E.C.1. CHA. 3588.

Translation

TRANSLATION from French, German, by experienced ex-don, free February, incl. poems, art, gen science.—Write Box S.312, The Times, E.C.4.

Courses

UNIVERSITY OF STRATHCLYDE
Glasgow, C.1.
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